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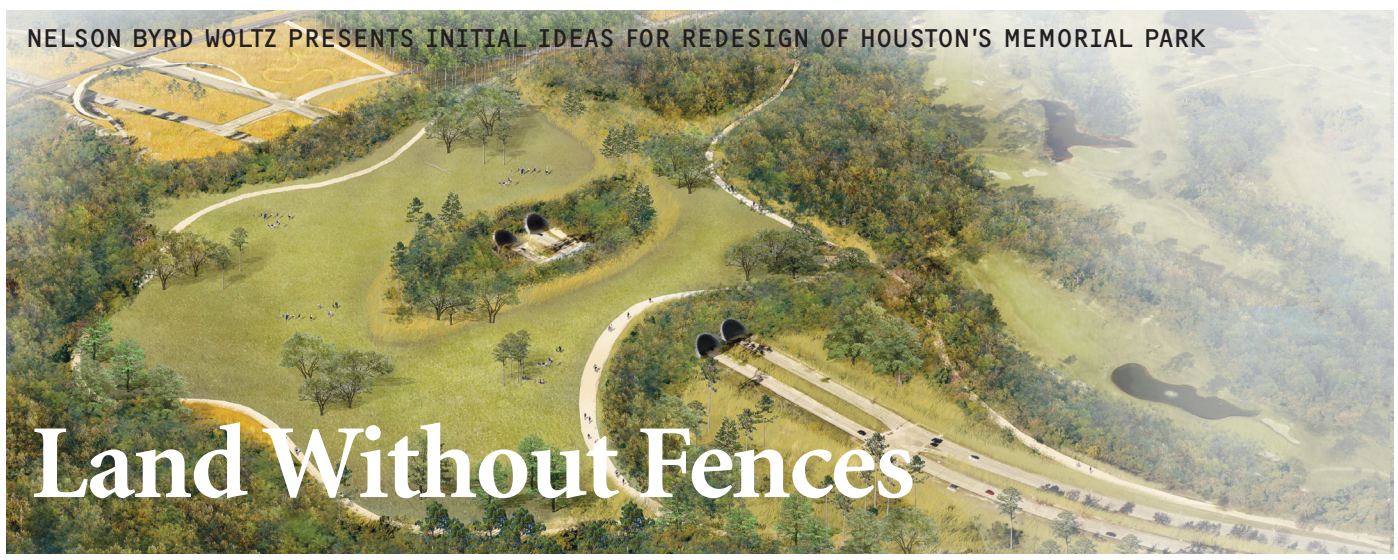

NELSON BYRD WOLTZ PRESENTS INITIAL IDEAS FOR REDESIGN OF HOUSTON'S MEMORIAL PARK

Land Without Fences

COURTESY NELSON BYRD WOLTZ

Landscape architecture firm Nelson Byrd Woltz (NBW) has released initial ideas for a master plan to refashion Houston's Memorial Park. At a public meeting in September, members of the firm presented a range of strategies developed over a year-long research effort that are aimed at restoring the drought-ravaged park's ecology, improving its connectivity, and rearranging its recreational amenities.

Memorial Park lost more than 50 percent of its trees during the **continued on page 10**

ENVIRONMENTAL ISSUE
SOLAR SHADING PRODUCTS SEE PAGE 20 LEADING EDGE GREEN DESIGN SEE PAGE 26 MERGING WELLNESS AND SUSTAINABILITY SEE PAGE 28

CONTENTS

08 GEO-LOOKER
12 SHIGERU BAN IN ASPEN
18 ROMANCING I-345
34 SCOTT JOHNSON ANSWERS CRITICS
07 EAVESDROP
30 CALENDAR

TULANE UNIVERSITY OPENS A NEW STUDENT RESIDENCE DESIGNED BY ARO

COURTESY ARO

COMMUNITY SCALES

Tulane University recently opened the Greenbaum House, a new student residence facility aiming for LEED Gold, designed by New York City–based Architectural Research Office (ARO) in collaboration with the New Orleans firm Waggoner and Ball Architects (WBA). The architects have masterfully added to a campus already scattered with residence halls by the likes of Perkins+Will, Scogin Elam & Bray, and Wayne Troyer Architects with a design focused on creating communities and interaction at several scales. According to ARO partner and design lead for the project, Adam Yarinsky, "The thing that we thought about from very early on, that **continued on page 14**

WHR AND SWA DESIGN A PUBLIC PLAZA FOR HOUSTON'S GRB CONVENTION CENTER

The Plaza George

COURTESY WHR

The George R. Brown Convention Center (GRB) in downtown Houston is set to receive a facelift in preparation for Super Bowl LI, which is coming to the Bayou City in 2017. Houston First Corporation, the quasi-governmental organization that operates the facility for the city, recently hired architecture **continued on page 5**

COURTESY MICHAEL HSU

A POLYPHONY OF DESIGN VOICES MAKE UP AUSTIN'S NEW LAMAR UNION COMPLEX

ECLECTICISM ORDERED

"We had one opportunity to get things right," said Greystar Development managing director Derek Brown about Lamar Union, a new one-million-square-foot mixed-use complex just a mile south of downtown Austin. The site was formerly occupied by Lamar Plaza, a shopping center home to funky but beloved local businesses like Ray Hennig's Heart of Texas Music, World Spirit books, Mr. Gene's Hair Fashion Salon, and, since 2005, popular brew-and-view the Alamo Drafthouse Cinema. To Brown, an Austin native, getting it right meant creating a complex that would fit into the eclectic Zilker neighborhood, with a plan that favors bikes and foot traffic over automobiles, maintains and expands the Alamo Drafthouse as the anchor **continued on page 11**

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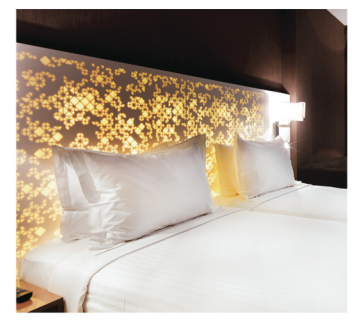

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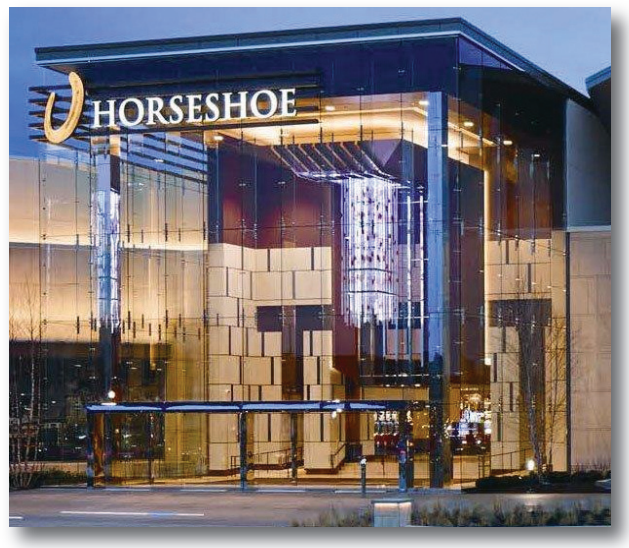

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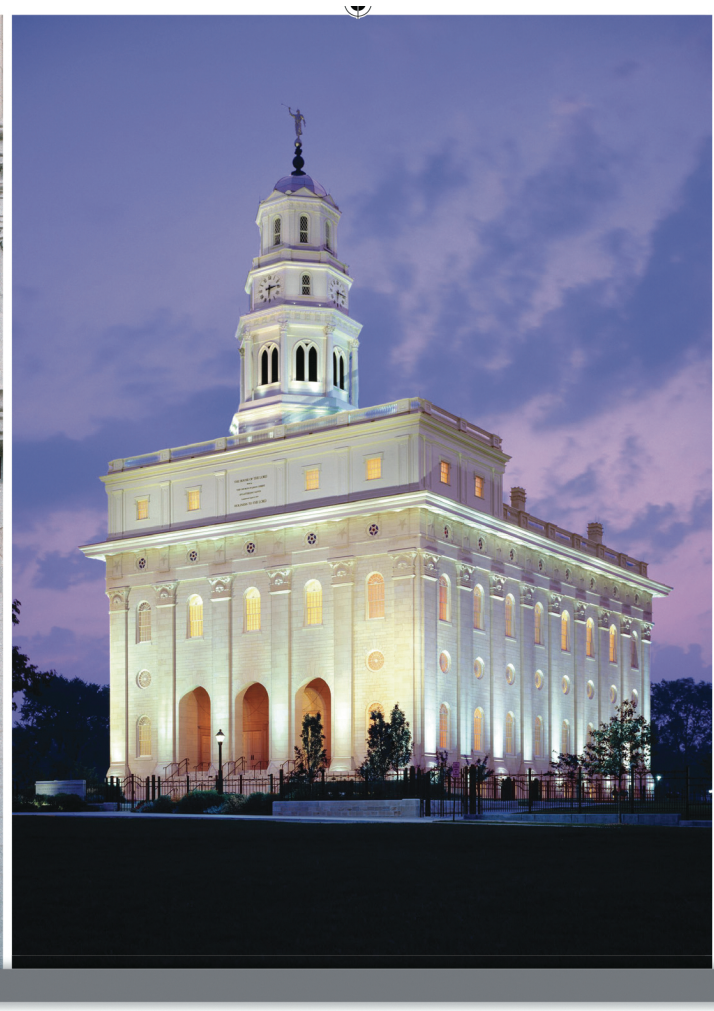

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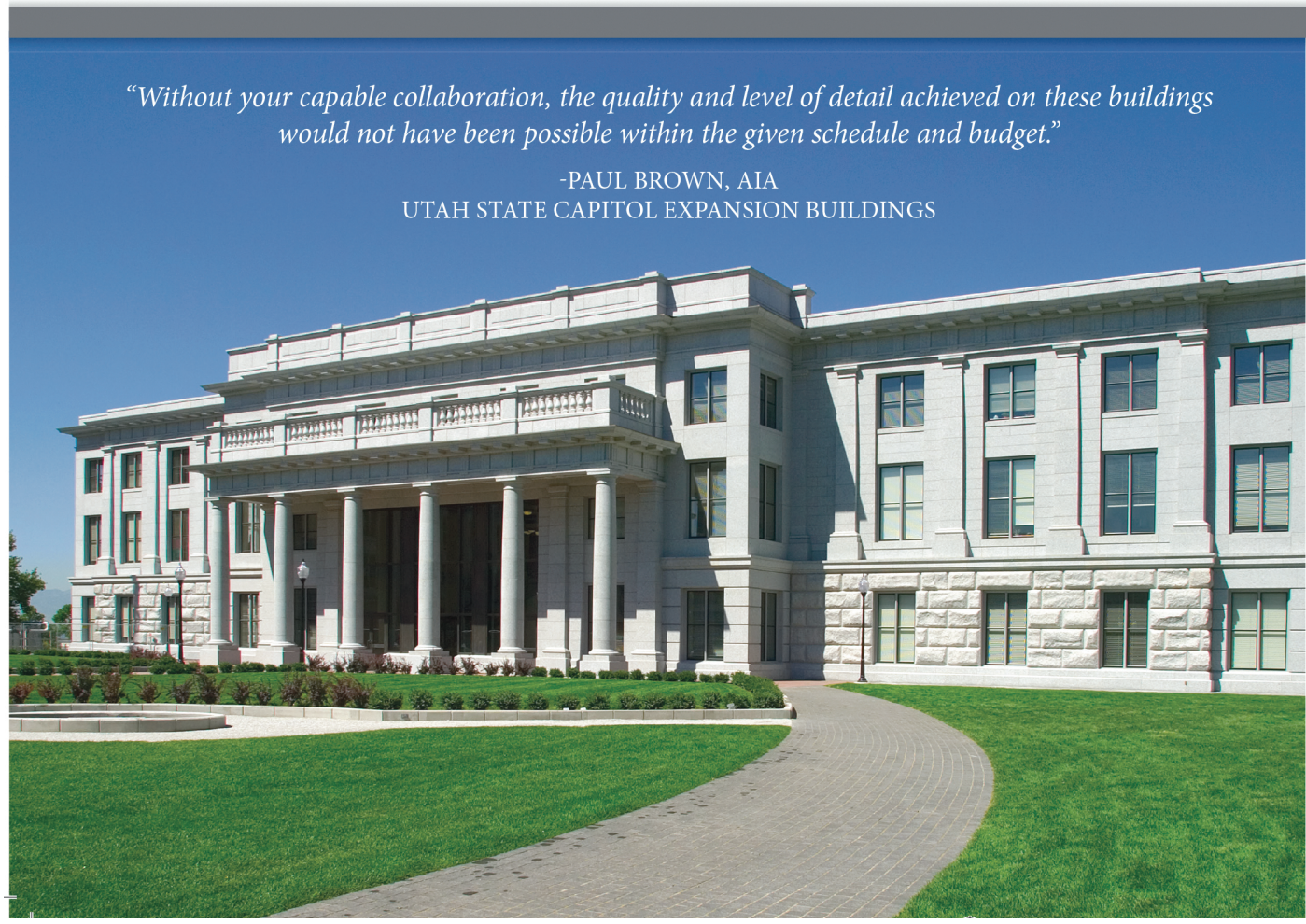

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CONTROL THE MESSAGE

When I interviewed Thomas Woltz of landscape architecture practice Nelson Byrd Woltz about his research and initial design proposals for a rethinking of Houston's Memorial Park ("Land Without Fences," pg. 1), he mentioned a stinging comment that someone had made during one of the project's public outreach sessions. It ran something like, "We don't need your weenie, leftist, green, bicycling *unfit-for-print*!" A comment left under a story about the project on the *Houston Chronicle*'s website struck a similar tone: "Leave it alone, Woltz. I don't need you to 'tell a story' with our park. Mother Nature has done a far better job than you ever could."

While these gripes contain a number of fallacies—design professionals don't need that pointed out to them—the pervasiveness of this sort of opposition makes it a factor that any architect must face when undertaking a project that is open to public review and input. And though the remarks above may have a certain regional flavor specific to Texas and the Southwest, this brand of misinformed, knee-jerk reaction is common all across our great nation. It seems, in fact, to be endemic in the American Grain.

As such, architects and landscape architects with ambitions to enter the public realm need to be prepared to deal with entrenched positions and prejudiced bloviating just as much as they need to keep their ears peeled for justifiable criticism and the opinions of locals who might know a site and how they want to use it best. Sure, designers should listen carefully to a community's needs in order to make "careful insertions" that will "heal the public realm" by promoting "connectivity and open exchange," or whatever, but a good idea is a good idea, and just as often as not too much influence from a divided and querulous populace can spell its death.

What I'm getting at is that, often, in order to protect the integrity of a good design it has to be carried through opposition without distortion. This can require certain actions that may not make the press release—backroom dealing, ardent cajoling, pugilistic obstinacy, etc. Luckily for architects, this dirty work falls mostly within the domain of the politician. But architects should pay attention to how ambitious projects are taken through the public approval process because it can help them craft their presentations to better ensure that the ideas that matter make it to construction.

A couple of examples of figures in Houston who have handled this tricky process well come quickly to mind. One is Judge Roy Hofheinz, who gleefully referred to himself as the Grand Huckster. Even before almost single handedly assembling the land, funding, and county approval for the Astrodome, he was known for swimming against the current to improve the city. As Mayor of Houston and as Harris County Judge, he was able to sell voters on new taxes in order to fund a range of civic improvements, such as paving the roads.

Another, more apropos, example is current Houston Mayor Annise Parker. In order to drum up money to pay for the Memorial Park improvements, rather than propose a bond referendum (which would certainly have been shot down) she approached the Uptown Tax Increment Reinvestment Zone (or TIRZ, a Texas variety of tax increment financing) and convinced them to redraw their boundaries to include the park. It was an easy enough sell. An improved park will only hike up Uptown real estate prices, thus feeding the TIRZ with increased property taxes.

Hofheinz and Parker both exhibit how to pitch a matter so that the stakeholders involved can see how it benefits them, even against their first inclinations. It is a skill that any architect would want in their quiver, even when dealing with a private client.

As for Woltz, he knows that maintaining the integrity of his firm's design for Memorial Park is important. "We do need to listen to the public, but we are charged with a high goal. Never again is there going to be a 1,500-acre park in the middle of Houston," he said. Fortunately, not everyone in the Bayou City stands against him. Other comments left under the same *Chronicle* story mentioned above include: "I like the plan," and "It sounds great!" and "Fantastic!" **AARON SEWARD**

COURTESY WHR

THE PLAZA GEORGE continued from front page firm WHR to bring the nearly 2 million-square-foot venue up to world class standards. As part of that effort, the architects have proposed creating a public plaza in front of the building's western face that will provide space for outdoor events and better connect it to Discovery Green Park just across the Avenida De Las Americas.

GRB, which was originally designed by a consortium of Houston architects and engineers, including Golemon & Bolullo, and opened in 1987, has always been something of an unfinished work. It was originally intended to be one part of a network of buildings in downtown that would be linked by a monorail at the second level. As such, the street-level front of the building wasn't given much emphasis and, in fact, there is no concourse linking all of the center's five halls on the ground level.

To improve GRB's street presence, WHR is moving all bus drop off locations to the north and south flanks of the building, where new canopies will usher visitors inside without exposure to Houston's frequent rain showers—an idea that came from studying Anaheim, California's convention center. With this function removed from the Avenida, the architects plan to reduce the eight lanes of traffic to two (going one way, southbound) and occupy the space with a public plaza. "Once we were able to capture the roadway space, we got room for a plaza, a space to linger," said Marie Hoke, WHR's principal architect on the project. "So people can come downtown and hang out. There will be a number of interactive scenarios, cafes on the sidewalk, and outside reception spaces for GRB that can accommodate events."

For larger events, such as the Super Bowl and the Final Four, WHR, which is working on the plaza design with landscape architecture firm SWA Group, has proposed shutting down the remaining two lanes of traffic and allowing the plaza to flow directly into Discovery Green Park. But, according to Hoke, the architects want the outdoor space to function well even on off days. "The plaza needs to work as well for 10 people as it does for 2,000 people, so it doesn't look empty. We want it to look interesting day to day."

In addition to the changes at street level, WHR is also making some alterations to GRB's facade. "We're taking the facade off the three center bays and replacing it with glass," said Hoke. "We're trying to respect the architecture that's there while giving it more of a front door presence to go with the 'front yard' of the park. The idea is to create a hierarchy in the center and make what's happening inside more transparent to everybody coming by." **AS**

LETTERS

EVIDENCE OF ATTENTION

*The following comments were left on archpaper.com in response to the editorial "New Cities and Old," and the articles "Great Divide" and "Spurring Development" (*ANSW *04_07.16.2014), respectively.*

Whether it be formal arts districts or vibrant arts offerings spread across a metropolitan area, community support of the arts is key to quality of life for downtowns, suburbs, and connected rural communities.

JILL DIAZ
DIRECTOR OF DEVELOPMENT AT CAROLINA BALLET

Looks like another computer generated building.

KELLY SALMANS
SELF/SALMANS + ASSOCIATES

This is great news for San Antonio!

KATHY CRAVEN
UNIVERSITY OF HOUSTON

CORRECTION

In our Eavesdrop item "Lamster Bashing Reprieve" (*ANSW* 04_07.16.2014) we mistakenly referred to Dallas Observer writer Jim Schutze as Charles Schutlz. ***Dallas Magazine*** blog Front/Burner picked up on the misprint and turned it into a petition: "Please, everyone, let us forevermore refer to the Observer's bearded, laconic gadfly as Charles Schultz." Jim Schutze himself responded, "I'm not Charles Schultz?" Of course, this correction needs another correction, as everybody seems to be assuming the references is to Charles Schulz, the American cartoonist best known for his iconic comic strip, Peanuts. We regret the error.

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DESIGNER: CORGAN

LAWRENCE ANDERSON / ESTO

Corgan's redesign of the Neiman Marcus creative departmen offices oriented collaboration spaces at opposite ends of the space while providing a minimal palette throughout that allows the retailer's product overlay to take center stage.

CORGAN REDESIGNS HIGH END RETAILER'S CREATIVE SUITE

FASHION FORWARD

Both interior design and fashion revel in the paradox that while there is much more to the finished product than meets the eye, the primary goal of the product is to delight the eye itself. Dallas architectural firm Corgan's recent redesign of fashion retailer Neiman Marcus' Corporate Creative Department homes in on the interplay between work, design, and aesthetics by laying out a collaborative environment whose function is to maximize creative results.

Situated in downtown Dallas, Neiman Marcus' original multi-floor workspace was not set up for easy communication. Corgan recognized that an uncomfortably wedged "collaboration room" in the old office design prohibited optimized work because social spaces impeded on the workspace. As Corgan principal Lindsay Wilson explained, "People who were on break felt like they were working. People working felt like they were interrupting others."

Wilson's team rationalized the layout by bringing all the office space onto the same floor and removing the collaboration room from the center of the plan. The architects incorporated collaborative design strategies into the office as a whole and placed the dedicated social spaces at opposite ends of the floor plate. One such space, The Studio—an elongated room with bench seating, slanted ceilings, and ample sunlight—became the new main collaborative area. Forbo bulletin boards in this room allow employees to pin up images as a way of sharing ideas.

The reception area is the second social space. This room is outfitted with a custom-made Kyle Bunting hide rug and a three-armed Serge Moille lamp. The lamp is a statement piece and an example of the collaboration between Corgan and Neiman Marcus. "It was brought to us by the creative director at the time," said Wilson. "And we loved it. They loved it."

In addition to welcoming visitors, the reception area functions as a showcase for *The Book*: Neiman Marcus' brand-defining catalogue-cum-fashion magazine, which comes out 8-10 times a year. To communicate its importance, the architects, with the help of a graphic designer who had worked for both Corgan and Neiman Marcus, designed a glass wall mural embedded with fashion images from *The Book*'s iconic issues.

The office space itself is subdivided by 49-inch-tall cubicle partitions that give employees full privacy while sitting, and, upon standing, privilege them with access to views of the outdoors and their fellow coworkers. Knoll furniture is used throughout the space, in conjunction with budget conscious finish selections, such as neutral finish carpeting and paint, exposed existing concrete, and plastic laminate cabinets. These accents all provide a backdrop that allows Neiman Marcus' product overlay to take center stage.

The improved design created a more sympathetic arrangement of functions in the 27,420-square-foot space, providing the four different departments of the Neiman Marcus creative division with optimal collaborative conditions.

Corgan won the job over nine other architecture firms, and will continue to work with Neiman Marcus on other office spaces in downtown Dallas. As Corgan project manager Jill Ibison Vessels said, "The great thing about working with creative people is that they know how to express what they want. They can articulate how they want a space to feel."

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JOHNSON FOR SALE

Philip Johnson's only Dallas residential design, The Beck House (1964), has hit the market with a $27.5 million asking price. Current owners **Naomi Aberly** and **Larry Lebowitz**—who famously hosted **President Barack H. Obama** twice within the home's white walls at fund raising events—recently spent seven years conducting a detailed modernization and renovation of the modernist palace, as well as a re-landscaping of the 6.45-acre park that surrounds it. Dallas firm Bodron + Fruit touched up the architecture, including adding a pavilion beside the new pool, while Massachusetts-based Reed Hilderbrand worked on the grounds.

IS THAT A SATURN V IN YOUR POCKET?

Texas Monthly has dipped the blog end of its award-winning long-form journalism pickle into the world of speculative architecture. On October 2, the National Magazine of Texas picked up a press release and a batch of renderings pitched by none other than *AN* contributor and principal and founder of San Antonio–based HiWorks Architecture, **Brantley Hightower.** Mr. Hightower's promotional package contained an idea that occurred to him on a recent visit to the Lyndon B. Johnson Space Center outside of Houston, where there is a Saturn V Rocket (the machine that delivered man to the moon) housed in what is basically a sheet-metal shed. "You have no idea that the pinnacle of 20th-century engineering is sitting inside that metal building," said Hightower. Without anybody asking him to, the architect redesigned the rocket's house, proposing a segmented structure broken up by sections of glass that allow views in to the space launch system from key perspectives.

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COURTESY KIERAN TIMBERLAKE ARCHITECTS

UNVEILED

TULANE SCHOOL OF ARCHITECTURE ADDITION

The Tulane School of Architecture recently released plans for an addition to and renovation of its historic Richardson Memorial Hall by Philadelphia-based Kieran Timberlake Architects (KTA). New Orleans' Eskew+Dumez+Ripple is associate architect on the project and Buro Happold's New York office is providing the engineering and sustainability consulting. The proposed project, currently in design development, would add over 30,000 square feet to the existing 50,000 square feet and is aiming to achieve LEED Platinum and the goals of Architecture 2030.

With new degrees in social innovation and sustainable real estate development added to the existing architecture and preservation options, the historic building has new and increased needs. Richard Maimon, KTA's principle-in-charge, said, "Our goal is to align Richardson Memorial Hall with Tulane's agenda for 21st century architectural education—collaborative, community-focused, and informed by technology. The 1908 masonry building will be complemented by a transparent, high-performance, flexible addition that promotes connectivity across studio work, fabrication and community outreach, while serving as a teaching tool itself."

The schematic design presented shows a floating transparent box housing studios, pin-up spaces, and occupiable mechanical spaces above a green-roofed angular base containing fabrication and media facilities, a double-height gallery, and a café. The new addition will be just north of the existing school and connect to it with circulation running along the back edge of the site.

In speaking about the selection of KTA, Dean Kenneth Schwartz talked about the primary issues under consideration: "One is their record of distinguished design in historic settings. They have clearly demonstrated an extraordinary capacity to work respectfully with the old, while producing modern architecture of great significance. Additionally the firm is operating at an extremely high level in terms of high performance building and sustainable design. And number three is that they were very clear from the beginning that they see this project as an influential and didactic opportunity for our students and faculty." **THADDEUS ZARSE**

Architects: Kieran Timberlake Architects, Eskew+Dumez+Ripple
Client: Tulane School of Architecture
Location: New Orleans
Date of Completion: TBD

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> MIDNIGHT RAMBLER

The Joule
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Designer: TenOverSix

The Joule hotel in downtown Dallas has opened Midnight Rambler, a new artisinal cocktail bar. This moody subterranean lounge was inspired by the gritty glamour of 1960s blues, jazz, and rock and roll.

Conceived by Chad Solomon and Christy Pope of Cuffs & Buttons fame and designed in collaboration with TenOverSix, which also programmed the Joule's lobby and retail experiences, the 1,800-square-foot space is warren-like, with two bars and several discreet seating areas that can be open to one another or partitioned. A walnut barrel vault ceiling hangs intimately over a terrazzo checkerboard floor in pale salmon and emerald tones. "The whole space is very glowy with lots of pockets of light and shadow," said Joe Cole of TenOverSix. "Our goal was to create something unique and not fall back on common trends in major markets."

The scene is set with a blend of mid-century modern vintage finds from Jens Risom, Knoll, and Springer, along with contemporary and custom pieces by Robert Lewis, Piet Hein Eek, Matthew Hilton, SCP, Lawson-Fenning, Commune, and Jason Miller. Artworks by Adam Silverman, Vivian Maier, and Jason Koharik provide moments of excitement. "We tried to layer these elements in a patchwork approach," said Cole. "It's polished, but feels like it has some level of history to it." **AS**

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HEDRICH BLESSING

HOK located the office functions on the site's northern, public face and encased the data center in a precast concrete box animated with an abstracted design based on geological data drawings. Below: Ground floor plan.

Among the restrained corporate mid-rise towers that makeup Houston's Energy Corridor—some 20 miles west of downtown along I-10—BP's Center for High Performance Computing stands out as a remarkably expressive building. Designed by a multi-disciplinary team at HOK, which provided architecture, interior architecture, and MEP and structural engineering services, the three-story, 110-000-square-foot facility houses, according to BP, the world's largest super computer for commercial research. Its job, of course, is to compute and process geophysical data in the search for hydrocarbons. But the building is more than just a data center. It also accommodates workspace for some 120 geologists and researchers tasked with interpreting the super computer's output.

"I had designed a number of data centers before," said Peter Ruggerio, HOK design partner on the project. "Typically they're only meant to house a few people. But this building had to house some of brightest geologists in the world who need these dedicated servers to find the next sources of energy in the ground; and they wanted them on the other side of the wall. So it's more of a campus building about the work environment."

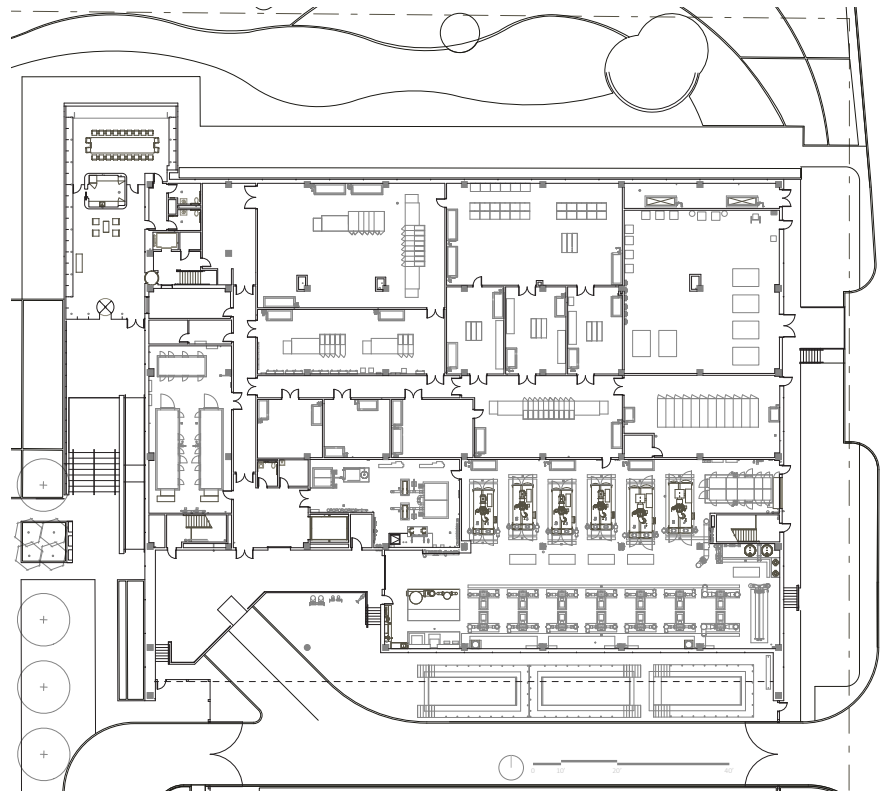
Sited at the northwest corner of BP's Westlake Campus, the building also served a gateway function to the rest of the company's installations. HOK took this bifurcated program and oriented the office functions to the north, where they face the campus' public exposure along I-10 and its feeder road. This north orientation allowed the architects to clad this face entirely in glass without worrying about managing solar heat gain. The servers and their related mechanical kit of cooling towers and plumbing were oriented to the south of the site and encased in an opaque, pre-cast concrete shell, which provided a good insulated front for direct exposure to the intense Texas sun.

The architects developed the language of the building's exterior by abstracting and pixelating the images of geophysical strata produced by the computer, which the geologists spend their day regarding and interpreting. The undulating ribbons of these images were formalized into undulations in the glass facade and patterning in the surface of the pre-cast exterior panels.

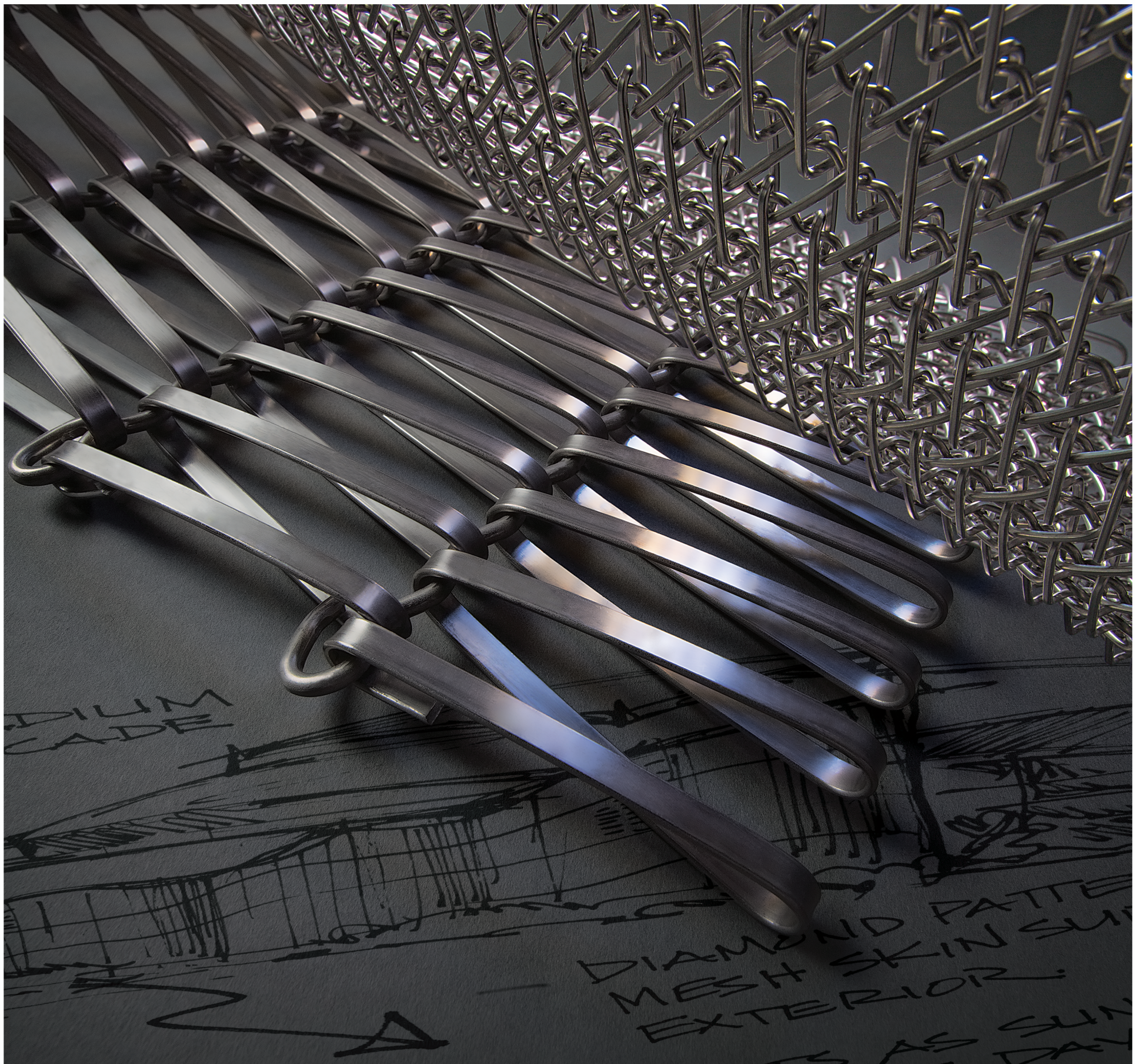
Inside, the architects laid out fairly standard linear office space, which fit well within the cast-in-place concrete structure's 30-foot column grid. A cascading stair provides access to the computing spaces, which are separated from the office program by a bright yellow wood panel wall. A service corridor surrounds the servers—on floors two and three with mechanical services on the first floor—creating a box within a box that provides a buffer space from the exterior.

Like all data centers, BP's Center for High Performance Computing consumes a lot of energy, but HOK took what measures it could to provide as efficient a facility as possible. According to the firm, the building's solar orientation and high-performance electrical and cooling systems deliver a power use effectiveness (a measure of the efficiency of a computer data center derived by dividing total facility energy by IT equipment energy) of 1.35, compared to a global average of approximately 1.85 according to a 2012 Uptime Institute survey.

AS



COURTESY HOK



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COURTESY NELSON BYRD WOLTZ

One of NBW's most significant proposals is the construction of two wide land bridges that will connect the park across Memorial Drive.

LAND WITHOUT FENCES continued from front page 2011 drought. As a result, the Houston Parks and Recreation Department along with the Uptown Houston Tax Increment Reinvestment Zone (TIRZ) and the Memorial Park Conservancy hired NBW to conduct a study of the site's ecology and develop a long-range plan to make it more resilient as well as better functioning.

Working with a local team of soil scientists and ecologists, NBW bored into the ground and discovered that the park was not always the thick-canopy, pine-hardwood-mix forest familiar to Houstonians. Biological matter and multiple layers of charcoal found in the park's upper strata indicated to the team that, hundreds of years ago, before European settlement, the land on which the park sits was a post oak savannah that was managed with fire by the Karankawa and other Native American tribes who lived there to produce better hunting grounds.

Explaining to Houstonians that their park is not what they always thought it was and that restoring it to an essentially pre-historic ecology may be the most sustainable solution has proved challenging for the landscape architects. "We feel we need to understand the past of a piece of land in order to propose to have a great vision for the future of that piece of land," said Thomas Woltz, principal at NBW. "One of the things that we have come up against is the public perception that Memorial Park is a pristine wilderness, or a last fragment of the Piney Woods; that it was in perfect health before the drought and just needs to be put back as it was. But it was clearly not a resilient ecology."

Further research into the park's history uncovered that it was used as grazing land by European settlers, was part of the Reinerman Family homestead, was the site of Camp Logan where soldiers were trained during World War I, and was purchased in 1924 by Will and Mike Hogg. The Hogg brothers sold the land to the city at cost for the purpose of creating a public park. The city named it Memorial Park in commemoration of those who perished in the Great War.

The Hoggs' sister, Ima Hogg, assumed the role of guardian of the park and protected it from many encroachments over the years. Her efforts, however, did not stop the 1,500-acre tract of wilderness from being subdivided by roads and rail lines. "One of the observations we've made during this year of research is that Memorial park is divided into 24 separate parcels by roads and highways," said Woltz. "They're a real obstacle."

The most notable of these obstacles is Memorial Drive, a high-speed thoroughfare that bisects the site from east to west. While in 2004 a narrow pedestrian bridge was erected over the road, NBW is proposing to create a more significant link between the two halves of the park by building two giant land bridges, one 800 feet wide, the other 400 feet wide, with an oculus in the middle. "You can imagine this broad swath of prairie and trees and shrubs going up and over the road," said Woltz. "It would create nice connectivity and an incredible place from which to look out over the rest of the park."

Other proposals at this phase of the design process include moving all of the park's ball fields to the north end of the site, where there is already significant light and noise pollution from I-10, and preserving the southern half of the park, which borders on Buffalo Bayou, as an ecological restoration zone. NBW also plans to improve the park's horseback riding facilities and provide separate bicycling tracks for high-speed, BMX, and family riding. The Memorial Park Golf Course, which was built as a Works Progress Administration project in 1934, will remain.

Funding for the master plan will come primarily from the Uptown Houston TIRZ, which has committed to spending between $100 and $150 million on the project, as well as some state and city money and fundraising by the Memorial Park Conservancy. The design phase ends in April 2015, at which point NBW will present the master plan to the Houston City Council for approval.

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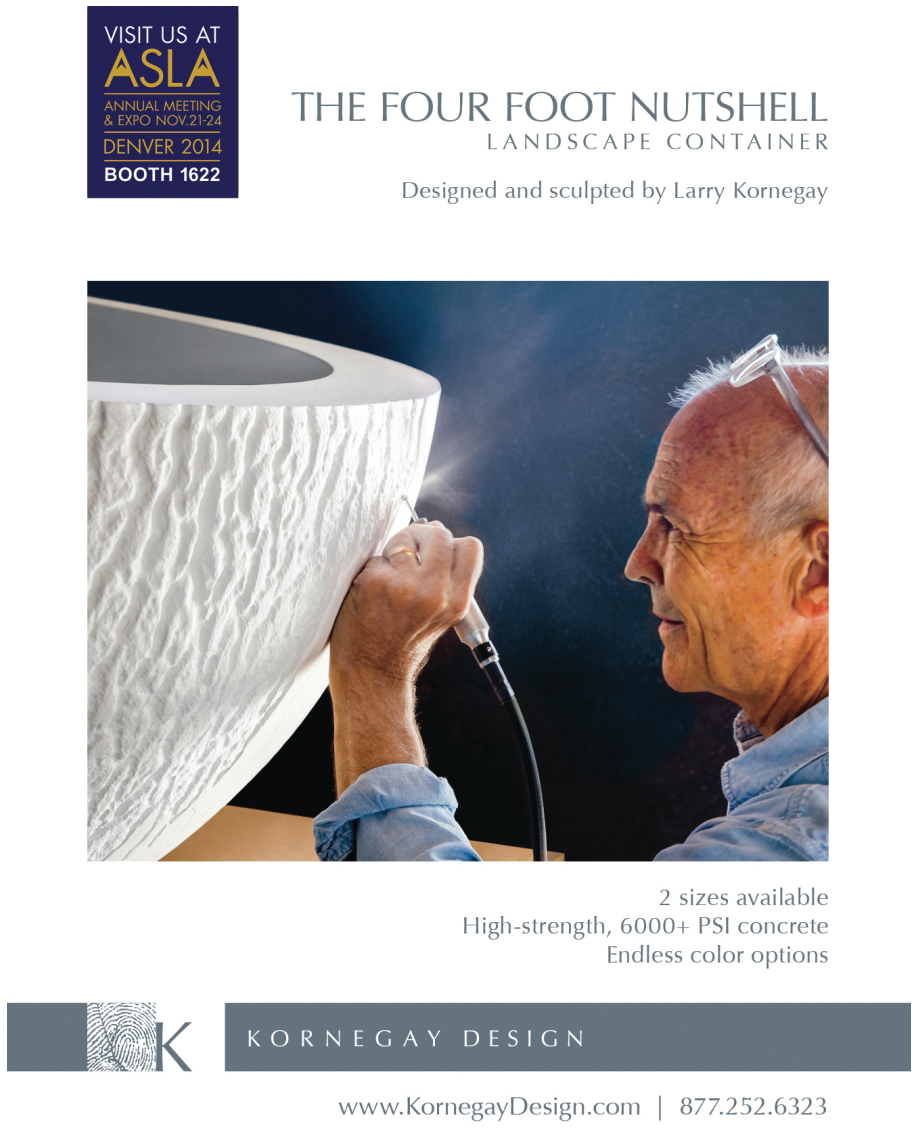

COURTESY MICHAEL HSU

ECLECTICISM ORDERED continued from front page tenant, and leases to predominantly local commercial tenants.

To realize this vision, Greystar hired Dallas-based BOKA Powell as executive architect and master planner for the firm's experience with large multifamily and commercial projects. Local hotshot Michael Hsu was brought on as consulting design architect for his resume of successful restaurants and retail establishments. The project involved a renovation of the Alamo Drafthouse's existing six-theater facility and addition of three new theaters, an entry lobby, and the Highball Lounge. In addition, three new multi-story buildings are being built to house 433 apartments, seven new restaurants, and over 86,000 square feet of retail space. There are also parking garages for 1,354 cars, curb-less promenade-style street-scapes, and a central plaza.

The design is modern and sleek, but also crafty and cool—more Venice Beach than Dallas, and very much in-line with Austin's quirkier side. Materials include red powder-coated aluminum cladding on the Alamo, inspired by a big red curtain, and custom-colored metal panels attached to the apartment exteriors in random patterns. Apartments have taller-than-usual windows and feel like townhouses, especially those facing Treadwell Street, which have front doors that open onto the newly appointed, tree-lined street.

Greystar decided to allow the commercial tenants to choose their own architects for their individual spaces, which has made completing the project a complicated choreography of planning and design. "There was definitely a directive to do something outside the norm," said Eric van Hyfte, senior associate for BOKA Powell. "There's usually a formula for retail when it's paired with multifamily, but the design team did not want to shoehorn the retail into generic spaces." Greystar, commercial partner Stream Realty, BOKA Powell, and Hsu all agreed that the neighbor hood and the businesses themselves would benefit by expressing their individuality, despite the economic risk and the confusion of multiple architects and contractors crossing paths during construction.

Hsu's eponymous firm designed two of the new eateries, including the one non-Austin-based restaurant, Shake Shack (its first outpost outside of New York), and Cantine, a new venture by Asti and Fino owners Emmett and Lisa Fox. "We set up loose rules for uniformity," said Hsu, "so everyone has a unique branded identity. There's no doubt this is unusual for a project this large. But because we had the Alamo we could do something more organic here." Other architects and designers involved in the project include Clayton & Little, Jaimie Chioco, Aria Group Architects, William Hodge of Ochona Development + Architecture, Runa Workshop, and Alan Nutt Architects. Austin landscape architect firm DWG designed the streetscapes, which feature native plantings, shade trees, and rain gardens.

Greystar opted not to pursue LEED or Austin Energy Green Building certification, instead deciding to seek the less rigorous National Green Building Standard certification. "There was no client-driven expectation for LEED," said van Hyfte.

The Alamo and the Highball opened in September, and the residences in that building are currently leasing for a November move-in date. Building 2, on Lamar and Treadwell, should be open this winter. The last building is expected to be complete by summer 2015. **INGRID SPENCER**

BOKA Powell's master plan greatly increases development density while attempting to be sympathetic to the neighborhood and local stakeholders. Above: Apartments on Treadwell Street have front doors that open onto newly appointed sidewalks.

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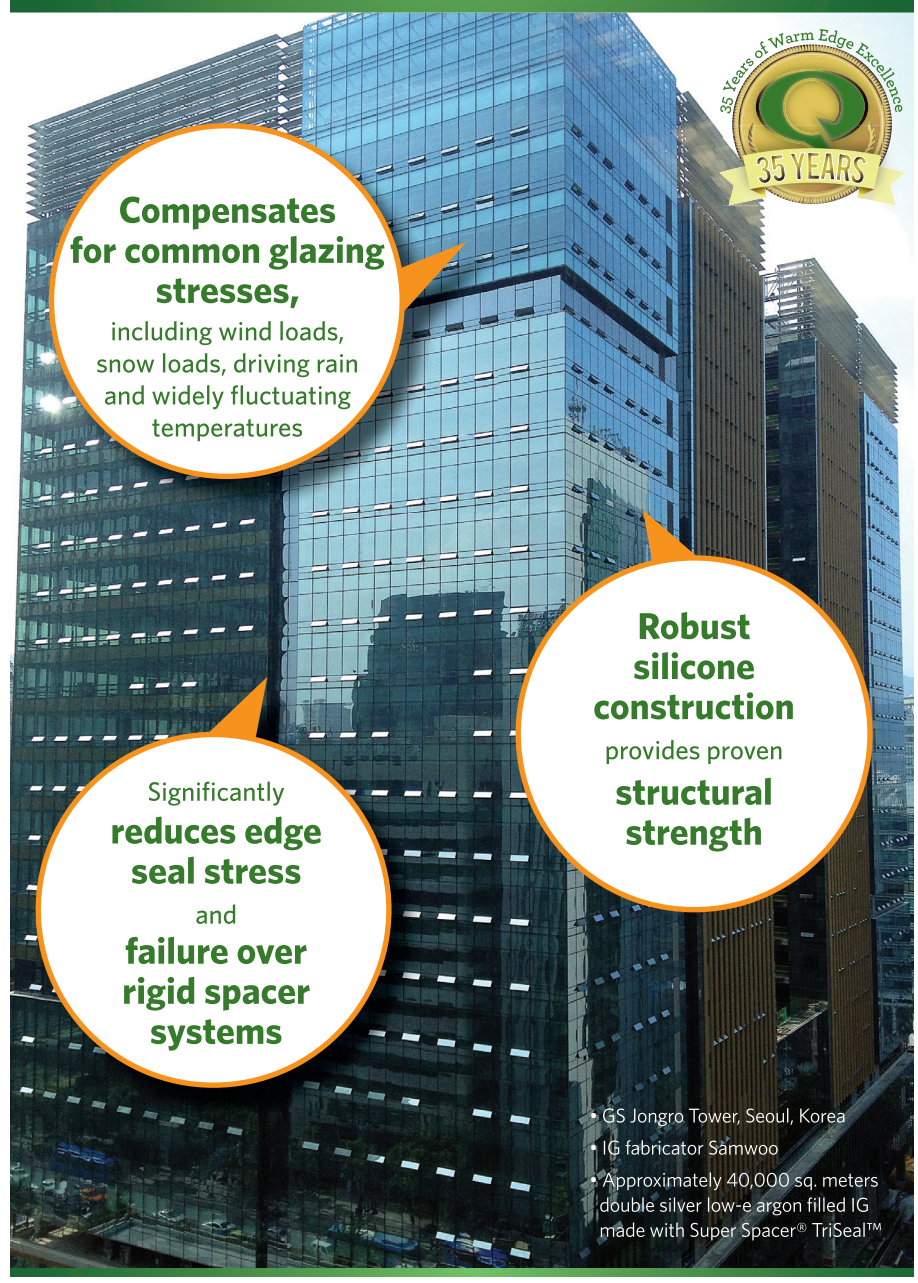

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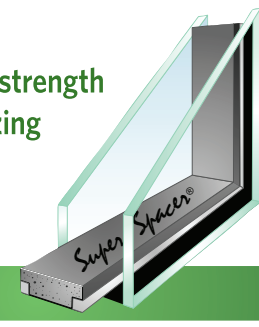

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CRIT> ASPEN ART MUSEUM

Shigeru Ban wrapped the Aspen Art Museum in a woven Prodeema screen whose warm wood veneer successfully cozies up to the mountain hideaway's timber and masonry built context. But, it doesn't quite conceal the architectural problem brooding underneath. Cottle Car Yaw of Basalt, Colorado, is the architect of record; Front Inc. provided facade consulting services; and L'Observatoir International designed the lighting scheme. The timber space frame roof structure was fabricated by Spearhead Timberworks in British Columbia.

The new Aspen Art Museum (AAM), deigned by this year's Pritzker Prize Winner, Shigeru Ban, is not a beautiful building. It does not seek to inspire awe in visitors with its formal qualities, nor even to create a harmonious experience with well thought out proportions. It rather reads as a series of cobbled together solutions to a list of architectural problems; solutions that somehow manage to sit together fairly well, if somewhat awkwardly in places.

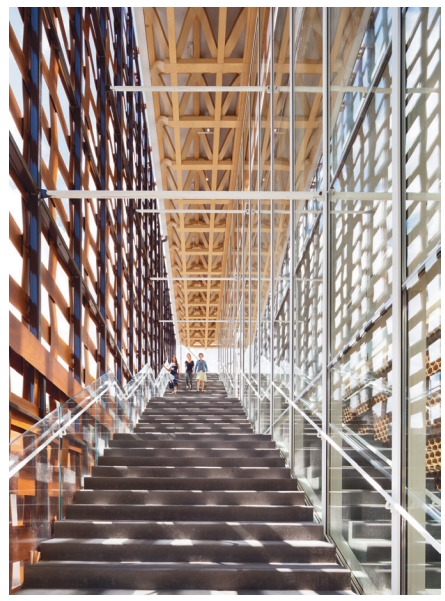
The challenge for Ban and his team was to integrate the building respectfully within the built fabric of Aspen while at the same time taking full advantage of the natural beauty of the Rocky Mountain setting and providing world-class facilities for displaying an ever-changing array of art. AAM is not a collecting institution. Its director, Heidi Zuckerman Jacobson, is always on the search for the next upcoming artist, and thus the display spaces had to offer a lot of flexibility. All of this had to be accomplished on a constrained site, only 100 feet by 105 feet, and within Aspen's 47-foot-high zoning limit.

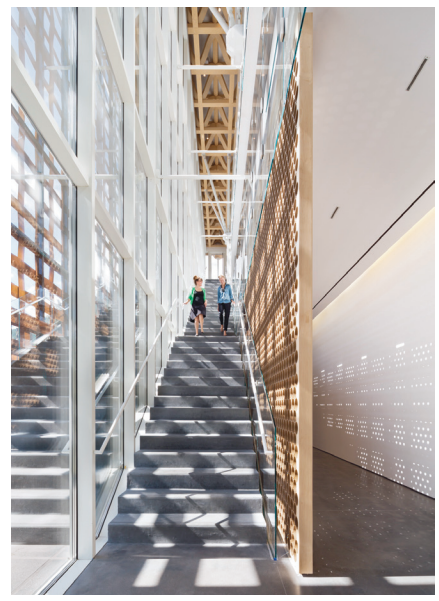
Ban optimized the available volume, squeezing in 33,000 square feet, 17,500 of which is exhibition space, by stacking three floors of galleries against the party wall (one below grade, two above); wrapping them in circulation, offices, and support spaces; and enclosing it all in a white metal and glass curtain wall. The top floor is half occupied by an outdoor sculpture garden, half by a café and event space.

Structurally, the building comprises a composite system of three materials, each one doing what it does best. The first two floors are framed in post-tensioned cast-in-pace concrete. This system offered the most efficient floor-to-floor dimensions (about 16 feet), allowing the architects to provide 14-foot-high ceilings (to the bottom of the beam) in the gallery spaces while fitting the building within the zoning height limit. Spindly, exposed structural steel pipe columns in tree-like clusters of three keep the third floor space open and airy and support the third structural system, an exposed timber space frame that makes up the roof.

The timber space frame is, in my mind, the highlight of the architecture, and you can tell that Ban took the most pleasure in working out this problem. It is composed of three types of wood: spruce chords, birch web members, and Douglas fir end caps. The webs have curving profiles that create flat interfaces with the top and bottom chords of the truss. This allowed the connection between web and chord to be made with a single steel screw—as opposed to a gusset plate connection—driven in from above so that it is invisible from below, giving the impression that it is an all-wood structure. Ventilation ducts, sprinklers, and lighting integrate well within the space frame structure.

The street faces of the building (it is





MICHAEL MORAN

a corner lot) are wrapped with a woven Prodeema screen whose wood veneer offers a warm, hand-crafted expression that successfully cozies up to Aspen's masonry and timber context. Underneath, however, you can detect an architectural problem, brooding.

The screen is not uniform. Its apertures are larger toward the corner and top of the building. This variable geometry creates a bit of a discordant relationship between the screen and the building it conceals, a condition that is most apparent at night, when light emanating from the interior puts in profile the chaotic layers of rectangles and squares. This shifting geometry provides the best views, out and in, at the corner, where a glass elevator allows visitors to gawk at the surroundings as they ascend or descend, while creating movement in the building when viewed from the street.

A grand stair between the screen and glass curtain wall also shows some movement to the street. It provides access directly to the top of the building. There, the sculpture garden and café can be open to one another or closed off, depending on the weather, by way of a manually operated sliding glass wall. Either way, this space provides rooftop views, which are a rarity in Aspen. Ban, however, directs the view north to the ski slopes, as opposed to east toward Independence Pass and the Continental Divide, which, as locals will attest, is the most impressive sight in Pitkin County.

A second stair just inside the curtain wall, which mirrors the one outside, provides access to the gallery spaces. The idea behind this circulation scheme is that, as on Aspen's ski slopes, visitors can climb to the top before "sliding" down through the exhibition spaces. But this architectural conceit may be lost on many visitors, in spite of the meaningful view of the slopes, because it is just as easy to enter at the bottom and go up. Ban reportedly at first wanted to tightly control the circulation sequence, allowing only one way to proceed through the museum, but Zuckerman Jacobson put her foot down, explaining that in the U.S.A., especially in the West, people expect a little more freedom of movement.

Another place the collaboration, or perhaps conflict, between Ban and Zuckerman Jacobson shows is in the use of natural light in the galleries. Four out of the six galleries feature some access to daylight, while two are completely artificially lit. Zuckerman Jacobson originally wanted all black box spaces where she could have total control over the lighting, in keeping with at least the past 50 years of curatorial thinking and gallery design in this country. Ban, however, convinced her after a tour of naturally lit gallery spaces that she could have some control while taking advantage of the dynamic qualities of natural light. Art, after all, is created in natural light, Ban's argument ran. But, as with the muddled circulation concept, the blending of daylight and artificial light here is something of a failure. For one, there is no regular or very successful solution for bringing sunlight in (sometimes it enters from the side, sometimes from strangely aligned skylights). Secondly, what natural light does make it in is more than overpowered by the electrical lighting. Thus the daylighting seems something of an afterthought and—like much of AAM, regrettably—achieves nothing of the gripping synthesis of which there are now many examples in the museum world.

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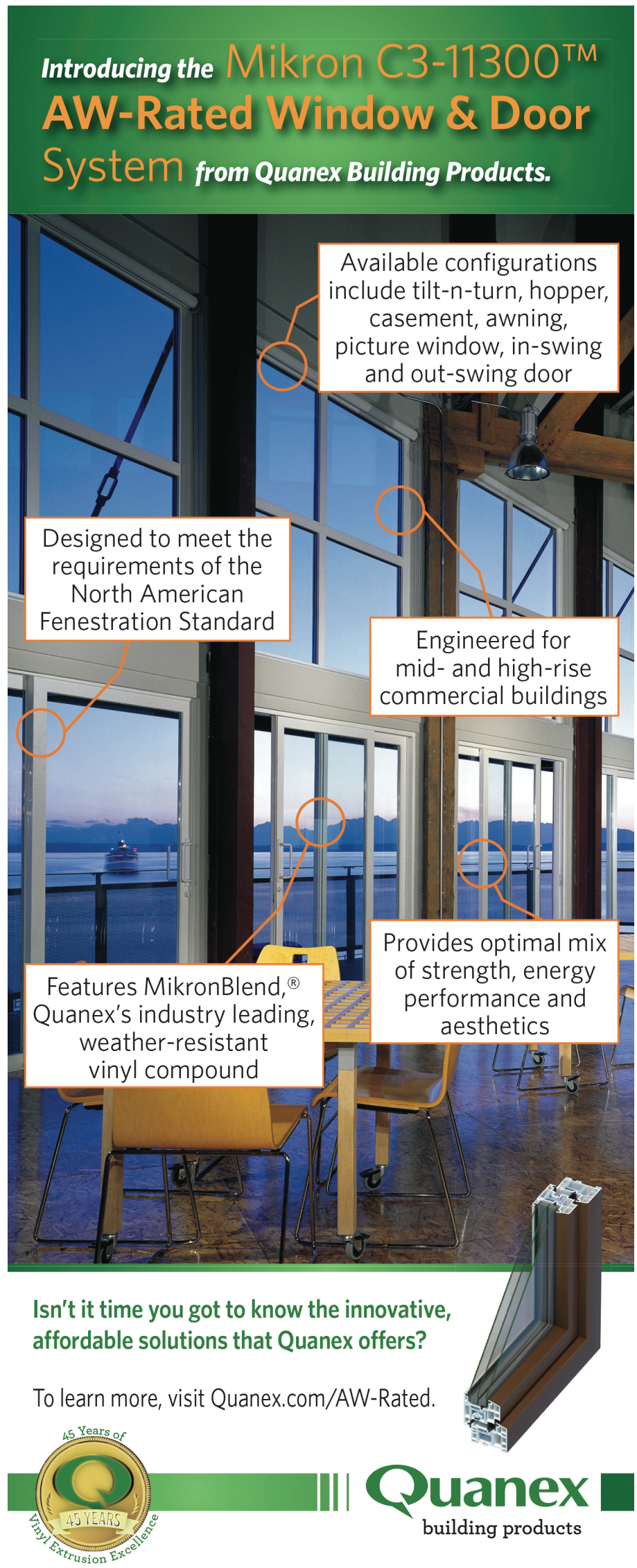

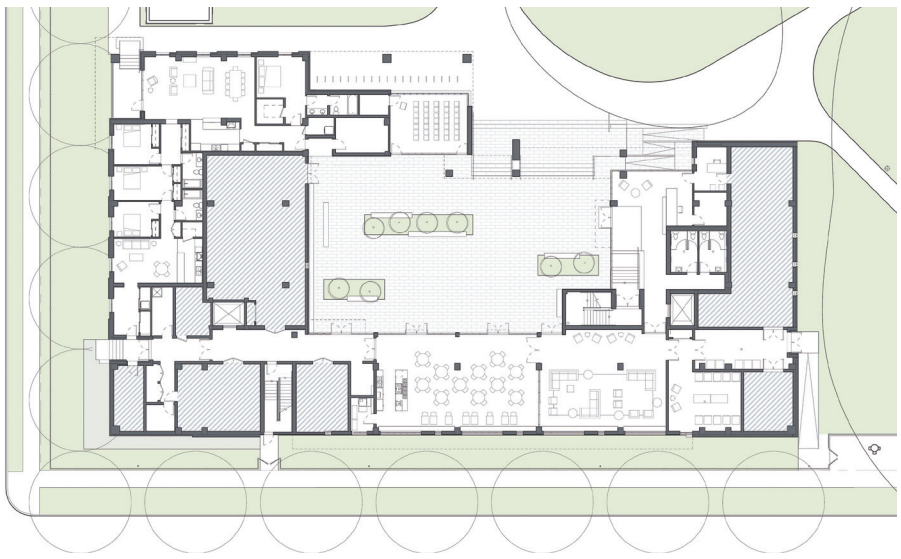

ARO's design sets up views through the facility and to the campus surrounds.

COURTESY ARO

COMMUNITY SCALES continued from front page is very relevant for a student residence, is how do you calibrate scale at every increment—from the room, to the corridor, to the common spaces, to the building itself and the spaces around it, and to the larger campus."

On the corner of the previously ill-defined Zimple Quad, the difficult backless site is defined by two intersecting streets and the open green of the quad itself on Tulane's western edge. The project redefines the quad by creating an edge to the space in addition to populating it with students by placing the entry into the project's courtyard from this side. This allows for increased engagement in an area previously less populated with students while the heights of the project's two L-shaped masses are in dialogue with the two other buildings that define the historic quad. The outer edges are wrapped in red brick panels and repetitive window types that pay deference to the two existing historic buildings, but the panels were also designed to create variations in surface depth to the otherwise muted facade. The material changes to pre-weathered zinc panels that wrap the project's courtyard, producing an increased amount of reflected light and a change of scale, proportion, and patterning of the windows so that the courtyard becomes a distinctly separate space.

On the ground floor, which is accessible from the courtyard, are a variety of spaces, some open to all, like the classroom, and others open only to the residents, like the entry lobby, study and social lounges, and event space which can function as a demonstration kitchen. These spaces are glass enclosed on both sides, allowing daylight to stream in and setting up views into the courtyard, the quad, the streets, and, significantly, The Boot, a popular student bar.

Additional street-fronted spaces include residential units for a faculty-in-residence and the house director, which connect to the courtyard as well while maintaining adequate separation for privacy and noise. Planters in the courtyard respond to seating associated with the ground floor program and contain trees that mediate the scale of the space and provide shade.

The upper floors are designated for mostly double-occupant rooms with and handful of accessible singles in addition to study and social lounges. The single-loaded corridor allows residents to always have an eye toward the courtyard while their room windows face out to the street or campus quad. The corridors expand at the short ends of the building allowing for the social and study lounges to have floor-to-ceiling windows maintaining a visual connection to the courtyard. Furthering the consideration of scale, bathrooms are shared between rooms and the rooms were designed to allow for multiple furniture arrangements, enabling students to start small with a discussion about their shared space as they adapt to their new environment and engage the varying scales of the college community.

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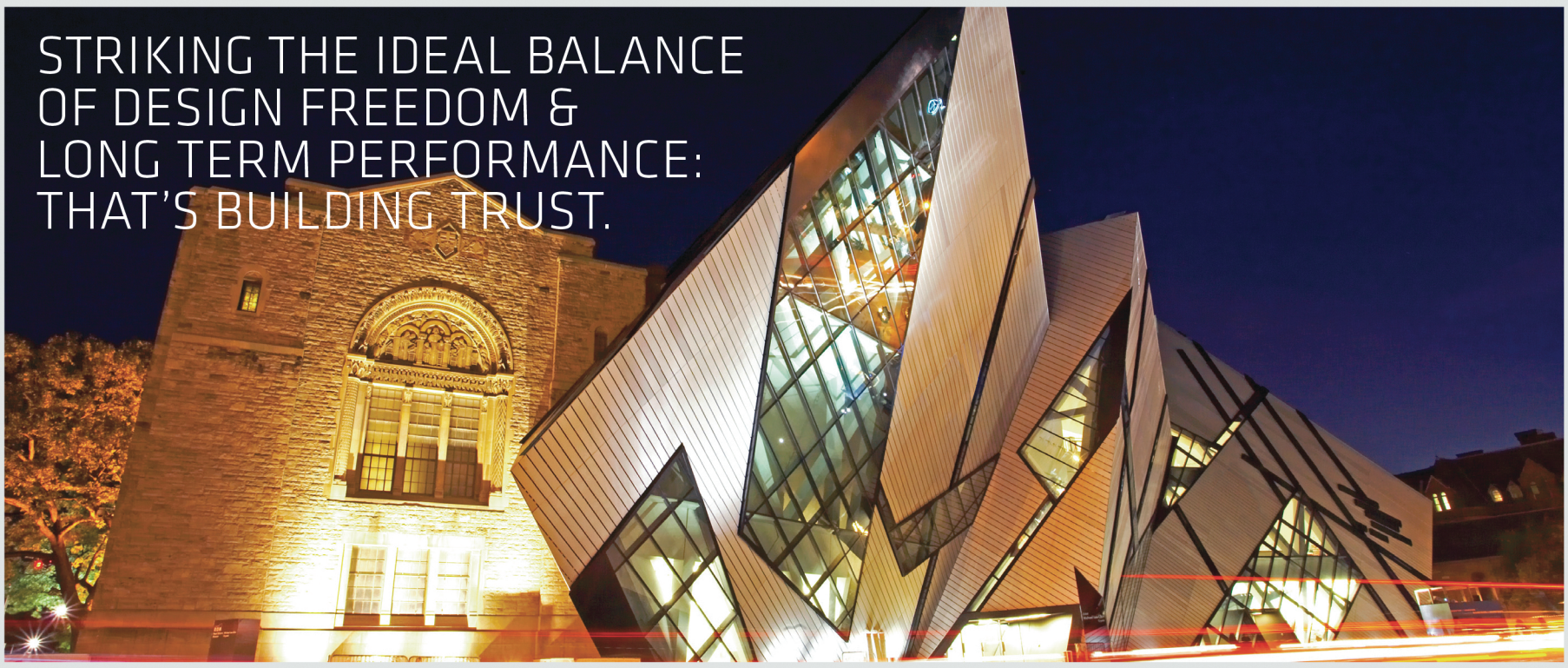

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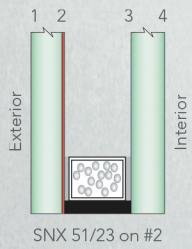

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COMMENT> RYAN FLENER

The majority of the I-345 debate has focused on removing the highway. Why aren't we seeing any proposals for creative reuse?

RYAN FLENER

THE GLORY OF OLD BONES

Once or twice a week, a few friends and I will make the short hike to Deep Ellum for dinner, beers, concerts, or whatever else we're currently lacking in downtown Dallas. There's something exciting about walking east on Main Street where the city begins to disintegrate, almost literally. All of a sudden the I-345 overpass rises noisily, almost violently, as our dream for mobile freedom rings aloud. Beneath the thundering slabs and girders, a cathedral of concrete and steel spans for quite some distance. Of course it's not always so sacred; there's broken glass, rocks, vagrants, and any other urban insecurity one might experience, even cars. Still, I-345 stands as a symbol of our Dallas heritage, an Oregon Trail for those seeking individualism in the invented places of Richardson, Frisco, or Irving, especially ones simply passing through.

With the city awaiting additional pricing from TxDOT to repair or demolish the elevated highway, and pending information from the varied politics at play, it could all be gone much sooner than we think. Real estate groups, developers, city planners, and bloggers have initiated a coup to blow it up, ready to light the fuse with each opposing hesitation of its removal. In their defense, the argument for tearing down the mile and a half stretch of highway, which connects I-75 to I-30 and I-35, and revitalizing nearly 250 acres of prime real estate is largely legitimate—and has been well tested in such cities as San Francisco, Portland, Toronto, and Milwaukee, to name only a few.

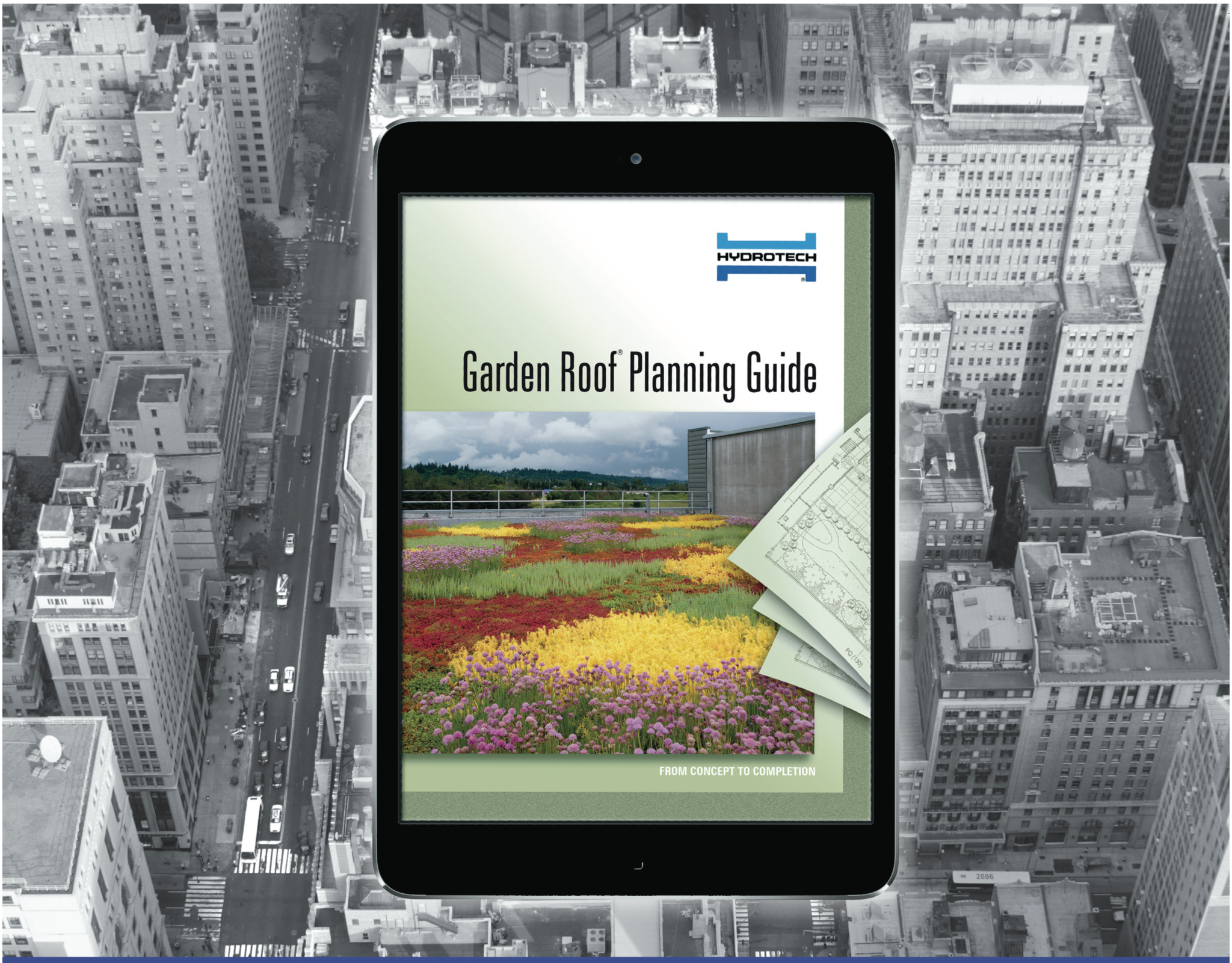
On the other hand, the projected successes ($4 billion in improvements, $110 million in annual tax revenue, and 25,000 new residents in the downtown area) contain similar consequences of gentrification and relocation similar to those warranted by highway construction, only this time disguised as walkable streets, small businesses, community, or the idea of urban living. As most in Dallas will remember, Victory Park also was marketed as a diverse, hyper-pedestrian dream.

Absent from the predictable highway removal conversations about investments, bonds, and alternative routes of transportation, are ideas for saving the existing highway infrastructure and formal organization, as a catalyst for design. That's right. What if we didn't tear it down? Why has so little been offered in the way of reusing the existing infrastructure for developing unique models of urban development; allowing new and existing structures to create something worth having. New is not always better, contrary to popular Texan belief. If anything, such a disposable mindset is far more dangerous. Remember that this conversation is about more than cars and money, as difficult as that may be.

This debate is about the inevitable clash between the Baby Boomers and the Millenials, and the desire for new individual freedoms, for a creative and useful urban resurgence. If there is a pent up demand for identity, proximity, and amenity, then a resourceful built environment plays an imperative role in defining it. There is an opportunity here to break free from quantifiable residential and commercial consumer models, New-Urbanist ideals, and gentrified enclaves for the privileged. In order to reform our isolated desires, an acceptance and cultivation of a common history must occur.

While the architectural history of Dallas may not be as rich as, say, Boston, it doesn't make its metropolitan infrastructures any less significant. To replace I-345 with another Uptown would be an insulting and unsustainable blow. What about a park large enough to effectively exercise in? What about affordable housing, public restrooms, baths, gardens, markets, or theaters? Isn't there something more valuable and dramatic in the natural reconciliation of generational histories? Piece by piece, in parallel with the divine opportunity of chance, such a montage is worth investigating, no matter the cost. Do what you want with the skin. Keep the bones.

RYAN FLENER IS AN INTERN ARCHITECT AT GOOD FULTON & FARRELL ARCHITECTS AND A FREQUENT CONTRIBUTOR TO *AN*.



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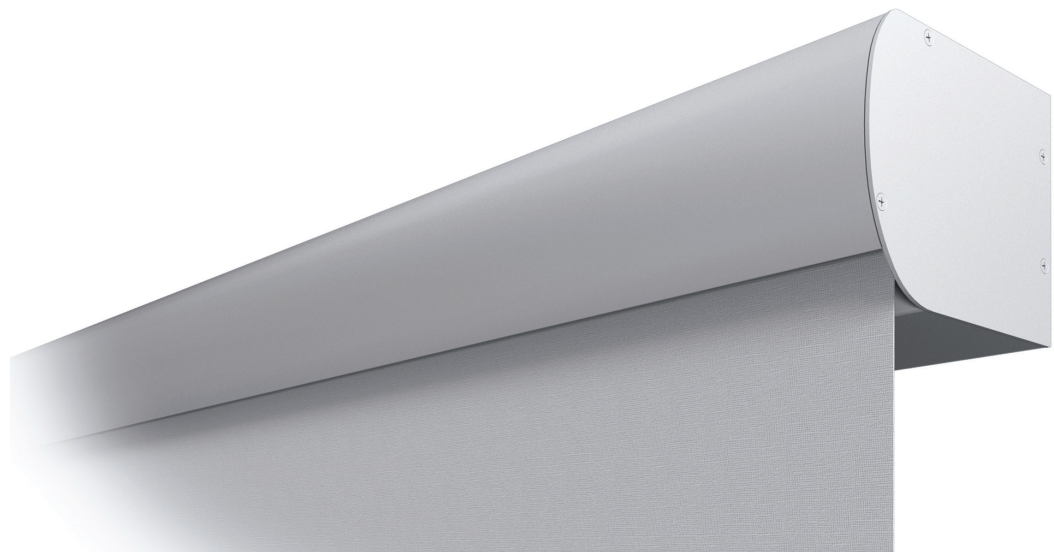

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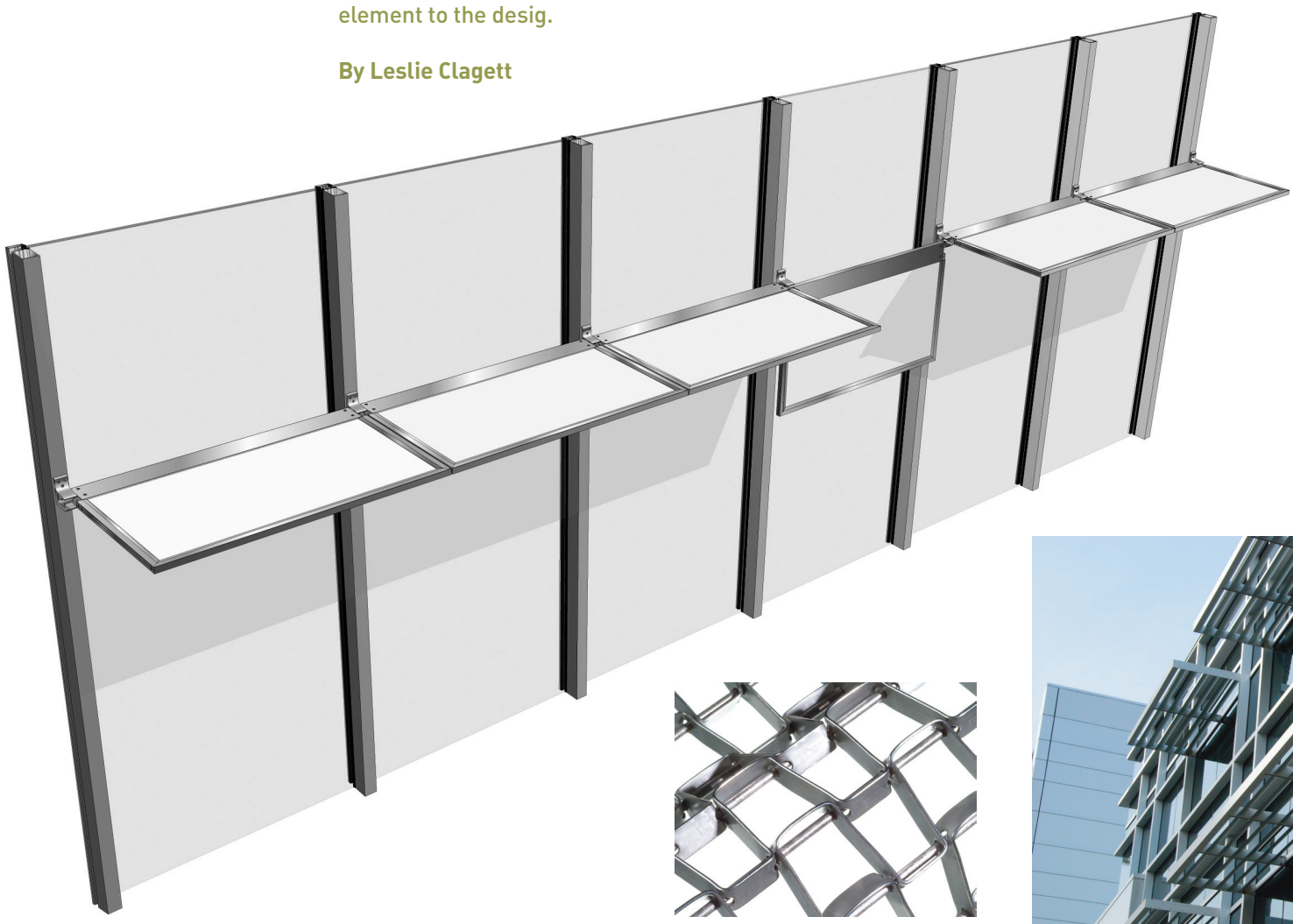
By Leslie Clagett



INLIGHTEN LIGHT SHELF
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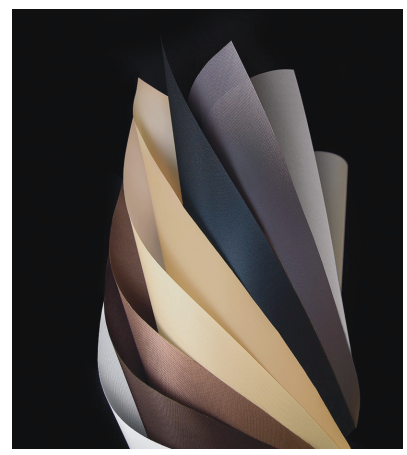
Featuring an extruded aluminum chassis and a choice of polycarbonate or aluminum-composite panels, this tilting shelf bounces daylight deep into interior spaces.

kawneer.com

CUBIST
CAMBRIDGE ARCHITECTURAL

This flexible stainless steel mesh has an open area of 80 percent. Available in a maximum width of 144 inches, it weighs 1.85 pounds-per-square foot.

cambridgearchitectural.com



GREENSCREEN REVIVE
MERMET USA

Available in nine colors, these PVC-free polyester solar-control fabrics reduce glare and reflect light. C2C and GreenGuard Gold certified, the collection is available in 1 percent and 5 percent openness.

mermetusa.com

COURTESY RESPECTIVE MANUFACTURERS

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The screw spline assembly design features a choice of outrigger profiles with a variety of louver and fascia profiles available.

crl-arch.com

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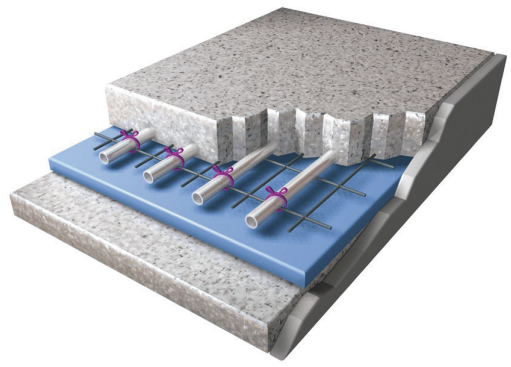
CLIMATE, CONTROLLED

THESE INNOVATIVE, RESOURCE-CONSCIOUS BUILDING PRODUCTS KEEP STRUCTURES—AND THEIR OCCUPANTS—COMFORTABLE WHILE MAXIMIZING ENERGY EFFICIENCY. BY LESLIE CLAGETT

KODA XT
3FORM

A custom-molded polycarbonate roof houses photovoltaic modules that power the bus shelter and send additional energy back to the community's electrical power grid.

3-form.com



HIGH-MASS RADIANT HEATING/COOLING SYSTEM
UPONOR

In this hydronic radiant system, warm or cool water flows through cross-linked polyethylene tubing; flexible, it needs fewer connections and is approved for continuous hot-water recirculation.

uponor-usa.com

QUANTUM VUE
LUTRON

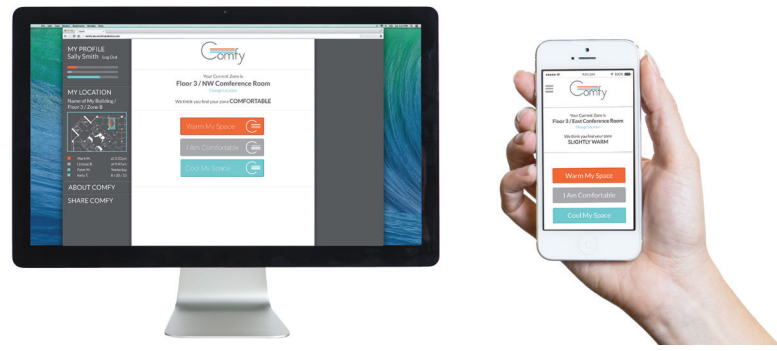
This mobile-friendly software lets facility managers monitor, analyze, and program all energy usage in a building, and ties all lighting and shade controls together.

lutron.com

ICEBANK THERMAL ENERGY STORAGE
CALMAC

Ice-cooled air produced with this thermal energy storage system shifts a building's cooling needs to off-peak hours.

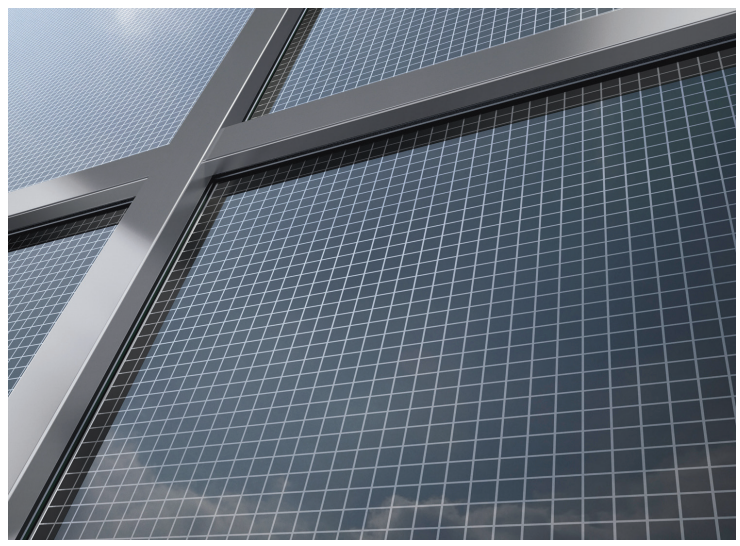
calmac.com



COMFY
BUILDING ROBOTICS

Web- and mobile-based software lets office workers warm or cool their specific locations, while fine-tuning the building's energy use and optimizing HVAC efficiency.

buildingrobotics.com



PROSOL TF+
SCHÜCO

This high-efficiency thin-film photovoltaic module produces up to 30 percent more electrical output than conventional thin-film products, due to its tandem cell structure.

schueco.com

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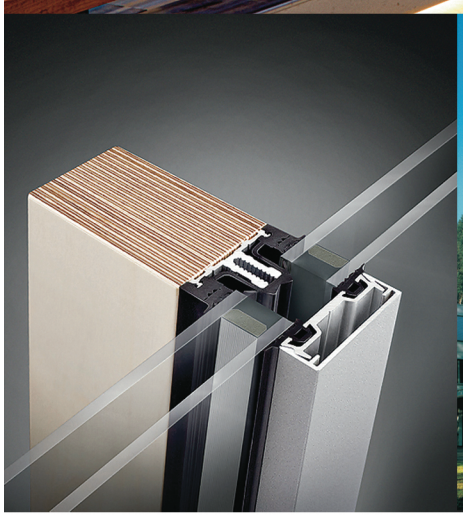

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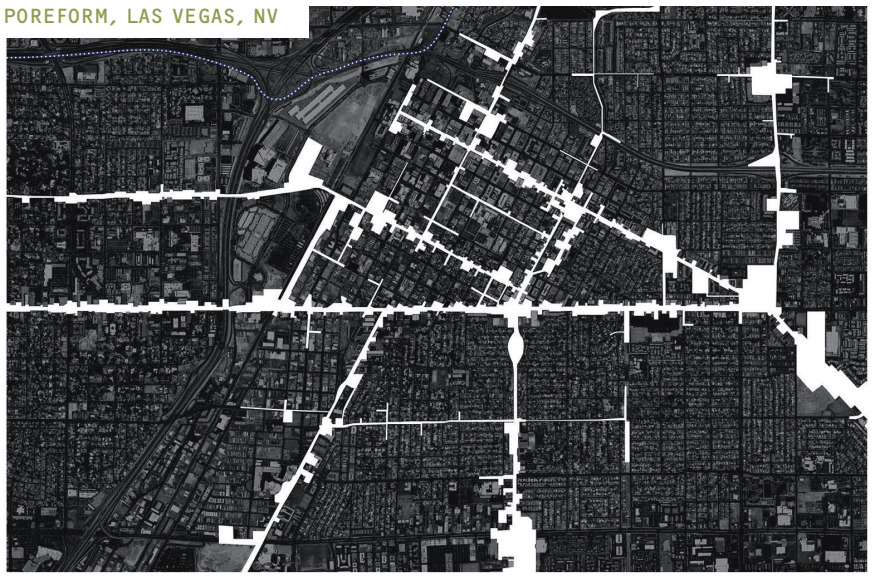
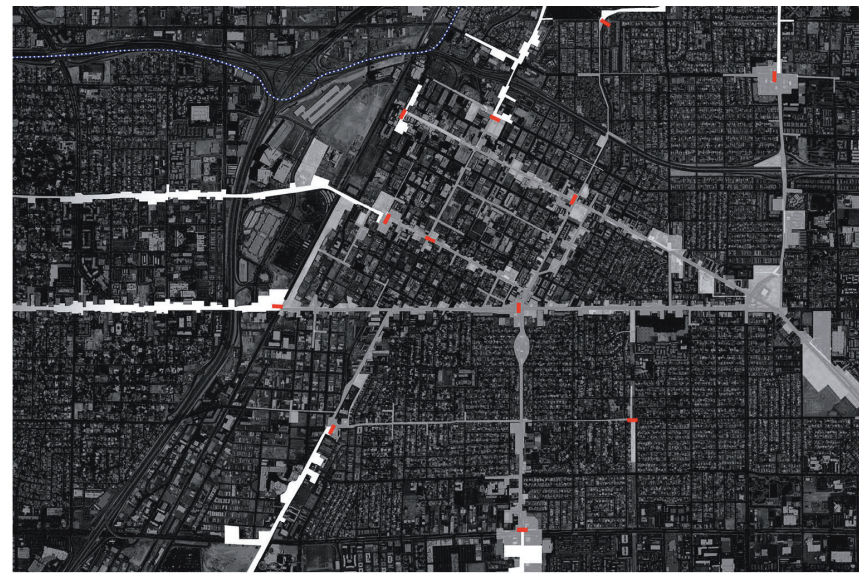
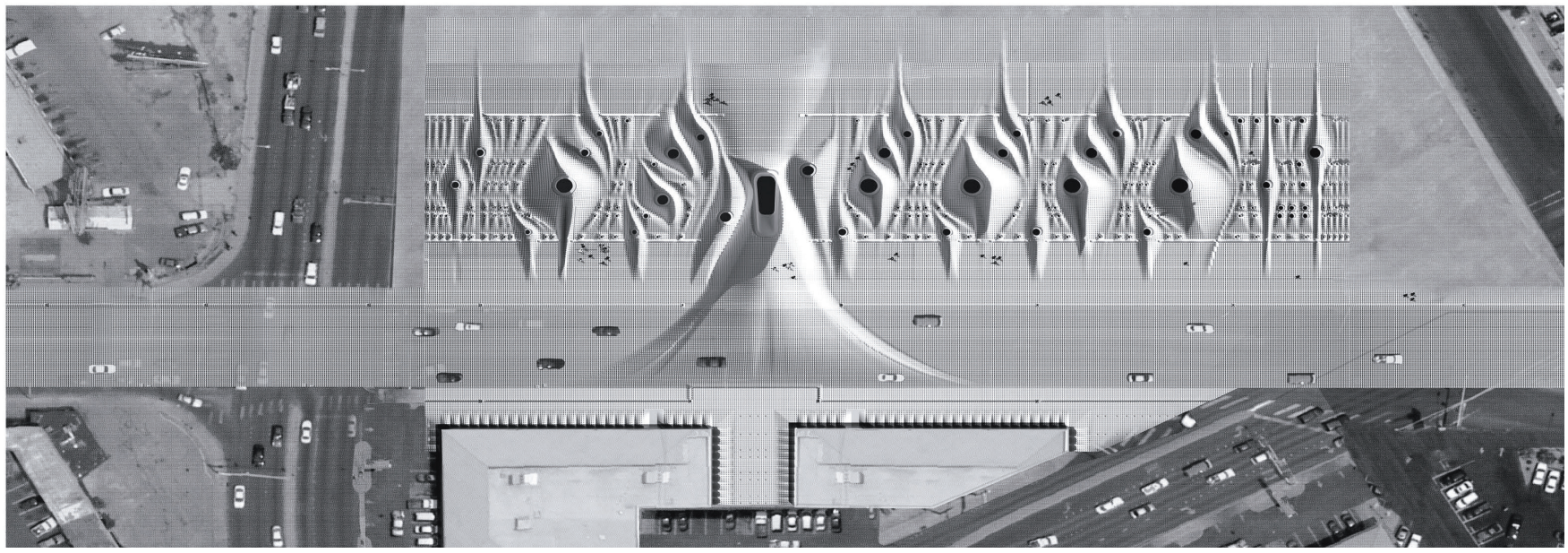
POREFORM, LAS VEGAS, NV



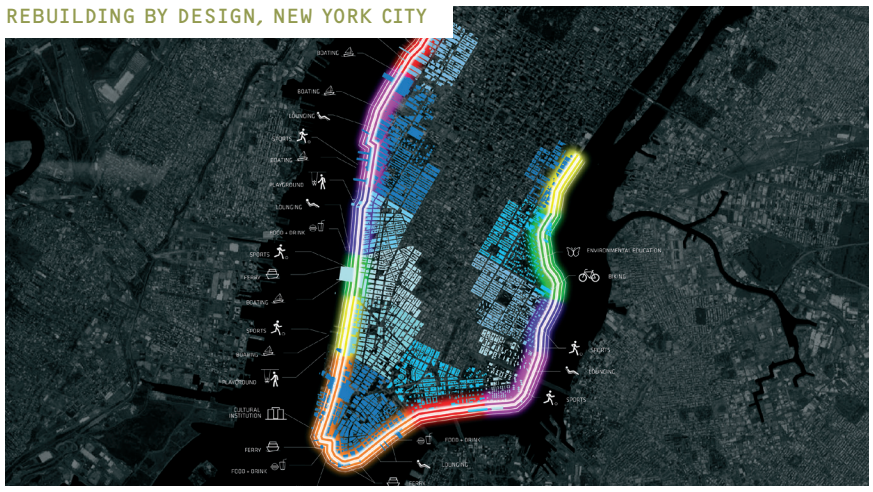
FLOOD MAPPING: existing flood conditions in downtown Las Vegas



CONTROL POINTS: proposed absorption basins, surface treatment and large tank for downtown Las Vegas



REBUILDING BY DESIGN, NEW YORK CITY



HY-FI, NEW YORK CITY

The Holcim Foundation has announced the North American winners of its 2014 awards program, which seeks to reward participants for evolutions in sustainable construction. This year's winners will share more than $300,000 in prize money for developing sophisticated, multi-disciplinary responses to the challenges facing the 21st century building industry.

GOLD
POREFORM, LAS VEGAS, NV
Amy Mielke and Caitlin Taylor of Water Pore Partnership won the top prize with a water absorptive surface and subterranean basin that captures stormwater, adding more than 75,000 megaliters to Sin City's water supply.

SILVER
REBUILDING BY DESIGN, NEW YORK CITY
A consortium led by Bjarke Ingels Group won Silver with a project that uses a raised berm and sequence of public spaces to address New York City's vulnerability to coastal flooding.

BRONZE
HY-FI, NEW YORK CITY
David Benjamin of The Living architecture lab won Bronze for a cluster of circular towers built of biologically grown bricks, designed for the MoMA PS1 Young Architects Program.

ACKNOWLEDGMENT PRIZE
THE CRYSANTHEMUM BUILDING, BOSTON, MA
Kennedy & Violich Architecture put forth an affordable model for residential development with a timber construction and metal mesh screens.

ACKNOWLEDGMENT PRIZE
HERITAGE REFRAMED, TORONTO, ON
NADAA restores 19th century architecture with state-of-the-art construction materials and energy systems.

ACKNOWLEDGMENT PRIZE
DIVINING LA, LOS ANGELES, CA
A Woodbury University team developed a digital tool for urban design in water stressed environments.

ACKNOWLEDGMENT PRIZE
IN-CLOSURE, SEATTLE, WA
ABF-lab designed a master plan that reintroduces forest into the heart of the Emerald City.

NEXT GENERATION 1ST PRIZE
TRASH FOR USE, NEW YORK CITY
Debbie Chen proposed an inner-city machine for turning trash into treasure.

NEXT GENERATION 2ND PRIZE
MACHINE LANDSCAPE, GREENE COUNTY, PA
Atelier Dreiseitl proposed using abandoned coal mines for hydro-pump electricity storage.

NEXT GENERATION 3RD PRIZE
PLEURA POD, CAMBRIDGE, MA
MIT students proposed a wall system filled with algae that transforms carbon dioxide into oxygen.

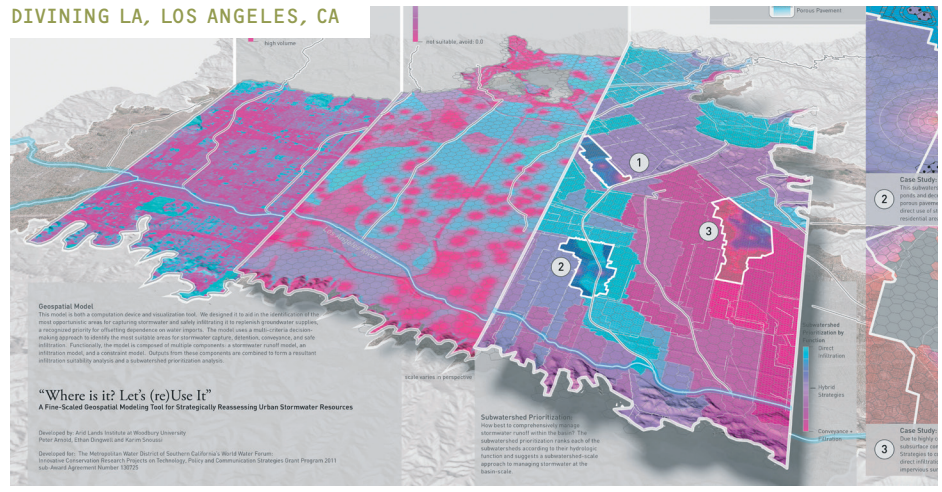
NEXT GENERATION 4TH PRIZE
TIMBER-LINK, CAPE DORSET, NU
Enns Design and solidoperations used cross-laminated timber to form a flexible system of inhabitable cells.

NEXT GENERATION 5TH PRIZE
EVOLUTIONARY INFRASTRUCTURE, SAN FRANCISCO, CA
This academic team explored the potential of adaptively reusing abandoned infrastructure.

NEXT GENERATION 6TH PRIZE
LATEX FORMWORK, CAMBRIGE, MA
This MIT research project investigates a new construction method for thin concrete panels.

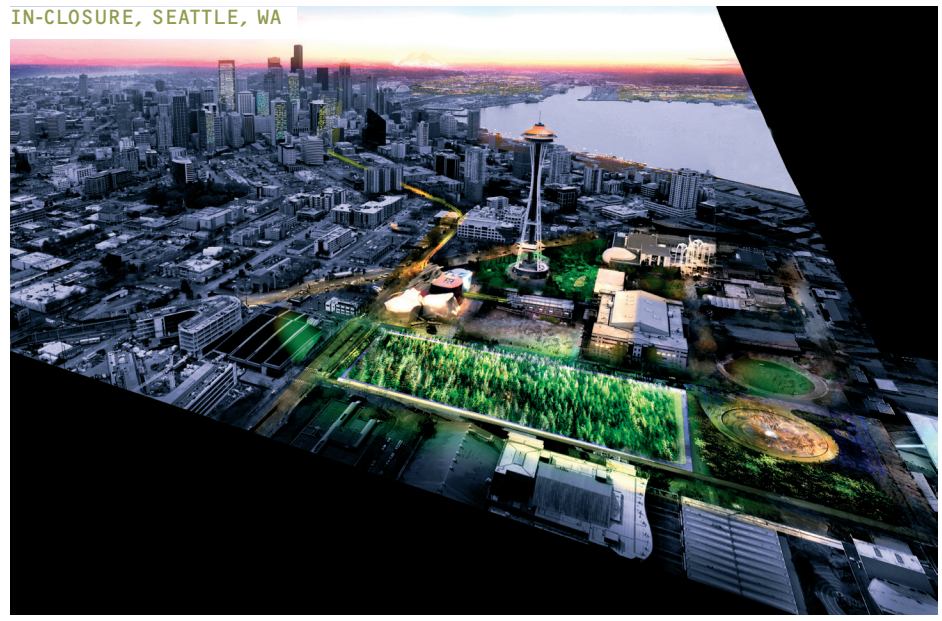
HERITAGE REFRAMED, TORONTO, ON

DIVINING LA, LOS ANGELES, CA

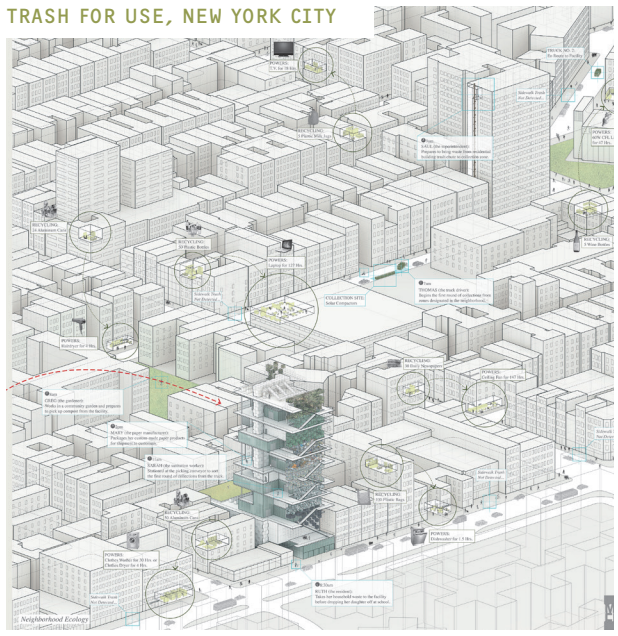


THE CRYSANTHEMUM BUILDING, BOSTON, MA

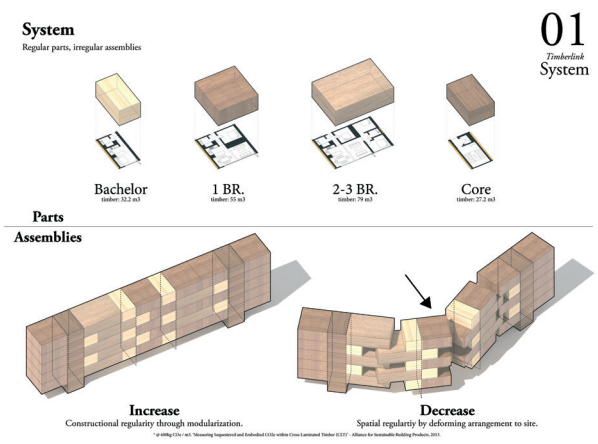
IN-CLOSURE, SEATTLE, WA



TRASH FOR USE, NEW YORK CITY



TIMBER-LINK, CAPE DORSET, NU

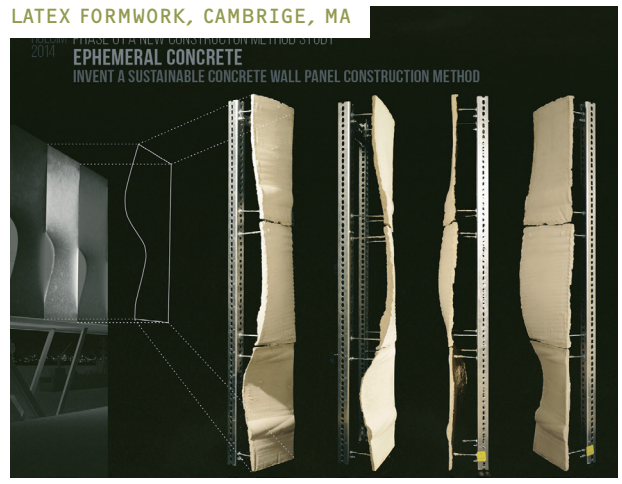


PLEURA POD, CAMBRIDGE, MA

MACHINE LANDSCAPE, GREENE COUNTY, PA

EVOLUTIONARY INFRASTRUCTURE, SAN FRANCISCO, CA

LATEX FORMWORK, CAMBRIGE, MA



COURTESY RESPECTIVE TEAMS

SUSTAINABILITY GETS A HEALTHY CHECK-UP

HOSPITAL "HEALING GARDENS" THAT DOUBLE AS STORM WATER MANAGEMENT SYSTEMS. OFFICE BUILDINGS THAT ARE BOTH ENERGY EFFICIENT AND HEALTHY PLACES TO SPEND TIME. AN "ORGANIC TOWER" BUILT WITH BRICKS MADE FROM CHOPPED UP CORN STALKS AND MUSHROOM BYPRODUCTS. EDWARD GUNTS LOOKS INTO THE LATEST DEVELOPMENTS IN "HUMAN SUSTAINABILITY."

COURTESY DELOS

Two of the most popular concepts in the design world today are "sustainability" and "wellness." Increasingly, architects and interior designers are combining the two ideas—to get an edge on the competition and create better buildings for their clients. One proponent has dubbed the movement "Human Sustainability."

Is this new push to integrate wellness into design the next major iteration of sustainability? Does it signal a return to a more low-tech, humanistic approach to green design? Or is it a kind of feel-good green washing, resulting in projects that sound novel but actually have little positive impact on users and the environment?

The answers may come from a series of recent initiatives by organizations seeking to marry the best practices of designing for environmental sustainability and healthy buildings. Around the country, architects, interior designers, developers, builders, and property owners are forming alliances with medical professionals, chemists, researchers, and educators to come up with ways to make buildings both greener and healthier for their clients and occupants. In this new effort, design emphasis is shifting from the exteriors of buildings to the interiors, where people spend most of their time.

"This is the first time major corporations and institutions from multiple sectors have come together to publicly commit to improving human health through green building," said Dan Geiger, former executive director of the Northern California chapter of the U.S. Green Building Council (USGBC), which launched one of the initiatives. This growing movement to make sure that health and wellness are seen as vital components of sustainability and green design, he added, is "a tremendous stimulus for the movement for healthy communities for all."

"It's an unmet need" in planning the built environment, said Fernando Arias, Director of Strategic Initiatives for the American Society of Interior Designers (ASID), a Washington-based organization behind one of the initiatives. While sustainability experts have long focused on designs of building exteriors and what works best for the environment, he said, this new breed of designers is focusing on building interiors and what works best for the occupants.

"By taking this human centered approach to design, we're helping people understand how buildings affect their health," said Arias. "This will be the Rosetta Stone for a variety of ratings systems and best practices."

In many cases, collaborators say, the marriage of wellness and sustainability in design means getting health care professionals and scientists to work more closely with building industry professionals to achieve common goals.

"There is a growing recognition in medicine that the built environment has significant health impacts," said Elizabeth Baca, a West Coast physician who is working with the USGBC to make buildings greener and healthier. "Physicians want to understand the underlying causes of their patients' conditions. That's why we ask, 'Where do you work, live, and play?' It is imperative that the medical profession and the building industries learn from one another about the health impacts of the built environment."

One of the first efforts to combine environmental sustainability and wellness design was the Building Health Initiative, launched last year by the Northern California chapter of the USGBC.

The initiative is a two-year program in which leaders from different industries will make pledges in areas where they are positioned to bring about change for a healthier built environment. The pledges include demanding "transparency" in information about building materials, conducting research, promoting health and wellness, providing consultation and education, building toolkits and resources. The initiative has spurred cross-sector working groups focused on revolutionizing procurement strategies and fostering diversity and access to healthy buildings in traditionally underserved communities.

As part of its initiative, the chapter is planning a Building Health Forum on the Mission Bay campus of the University of California San Francisco in December. It is one of a series of educational events spotlighting aspects of healthy building and communities. The goals, organizers say, are to elevate green building as a public health benefit, accelerate the development of clear standards in building materials, and promote the sharing of best practices and collaboration by experts from different fields.

In partnership with 11 other organizations, the ASID in August announced a commitment to develop "Protocols for Health and Wellness in Design." The commitment, made as part of the Clinton Global Initiative to stimulate the economy and solve pressing problems around the world, involves training 40,000 interior designers and architects throughout the U.S. to use the ASID protocols, create spaces that promote the occupants' health, and specify healthier products and building materials, as well as following sustainable design principles. The ASID expects to begin testing the protocols by late 2015.

Arias said he believes one outcome of the project may be the creation of a new category of design professional: Individuals who are trained to evaluate designs for how well they produce healthy buildings and spaces. He envisions that this new breed of design professional may come to be trained in the same way that architects now obtain training to design buildings that are environmentally sustainable as certified by the USGBC's LEED program.

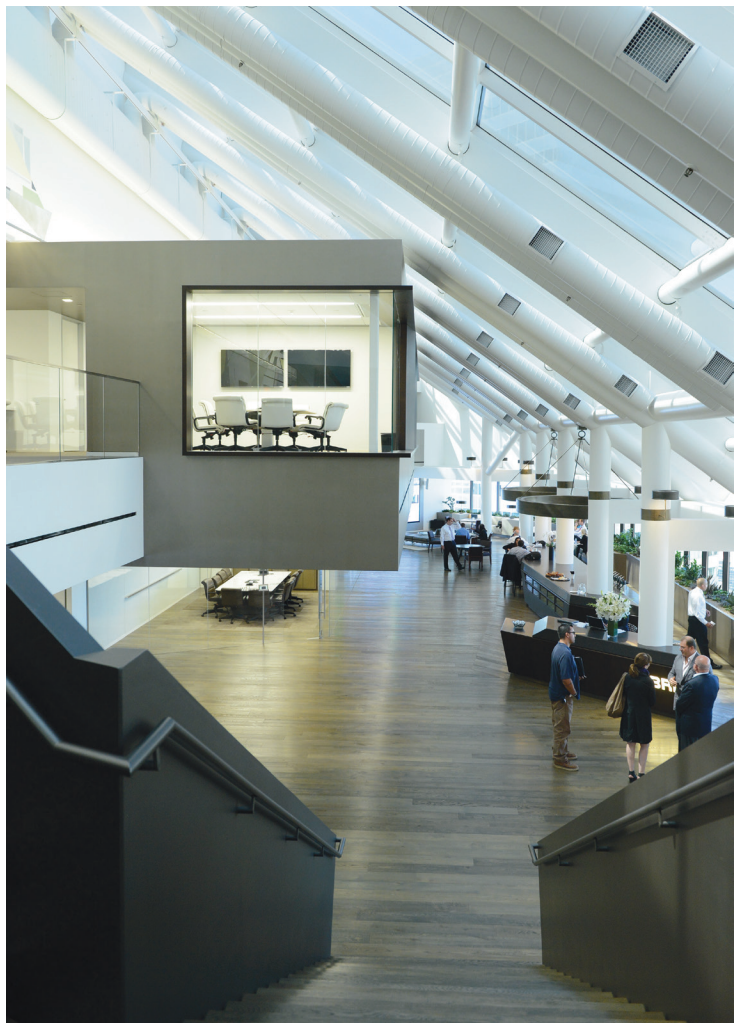
Arias said the focus on human health concerns in design goes back to Vitruvius, adding that part of the problem in the past is not that designers have not been able to obtain information, but that they have not had many good ways to select the best products and practices.

A third new initiative, called the Building Product Ecosystems Project, is an effort to "optimize the health and transparency of construction product ecosystems through material research and innovation, process improvements, policy/code evolution, and accessible education."

The project, whose advisors include a group called the Healthy Building Network, was launched this year by one of the largest developers in New York City, the Durst Organization, which joined forces with Parsons The New School for Design and the City University of New York.

Durst is the company behind 4 Times Square and the Bank of America Tower at One Bryant Park. The project has launched a public lecture series at Parsons, organized a series of working groups in which real estate owners and operators discuss healthy product innovation strategies, and is developing a healthy materials curriculum.

Douglas Durst, one of the Durst Organization's principals, said during the inaugural lecture in September that his company approached the educators because its principals want to create buildings that are both energy efficient and healthy places where people want to work, but they were having difficulty sorting out information about the



COURTESY JOHNS HOPKINS

COURTEST LYFE KITCHEN

Previous Page and Above left: The new headquarters for CBRE Group is a pilot project of the new WELL Building Standards, which promote sustainability and healthy building practices. **Top right:** An OLIN-designed healing garden at Johns Hopkins. **Above right:** A new LYFE Kitchen restaurant in Tarzana, California, is another WELL pilot project. **Below:** David Benjamin's Hy Fi pavilion is made of a new biodegradable building material made from agricultural waste.

appropriate materials to use and the best practices to follow.

Over the years, "what we have found is that the experience of being inside a building is just as important as what goes into it and how it operates," said Durst. "What are the materials made of? What are their true health impacts?" As developers, "we have a right to know this," he added. "What is the point of building an energy efficient building if no one wants to work in it?"

Another New York–based developer, Delos, pioneered the concept of Wellness Real Estate and has used the term "human sustainability" to describe projects at the intersection of human health and environmental sustainability. It is behind a fourth effort, a certification system developed by the International WELL Building Institute. The Institute is a public benefit corporation whose mission is to "improve human health and well being through the built environment," according to its website. It administers the WELL Building Standard, a system for measuring, certifying and monitoring the performance of building features that affect human health. Now in the pilot stage, the WELL Building Standard is designed to address areas such as air, water, nourishment, light, fitness, comfort, and mind, in concert with green building evaluation programs such as LEED.

Pilot projects that have been WELL certified include the CBRE Group's global headquarters in Los Angeles, LYFE Kitchen restaurants in Tarzana, California, and Chicago, Illinois, and the proposed William Jefferson Clinton Children's Center in Port-au-Prince, Haiti.

Related efforts are taking root all over the country. In Wilmington, Massachusetts, the Warner Babcock Institute for Green Chemistry has gained widespread attention for its pioneering efforts to help companies create products made with chemicals that are non toxic and environmentally benign.

John Warner, founder of the institute and co-author of the book *Green Chemistry: Theory and Practice*, said during a panel discussion with the Building Product Ecosystems Project that building interiors are filled with products made from chemicals that have proven to be unhealthy to humans, including formaldehyde, mercury, lead-based paint, and asbestos. Warner said these and other products were allowed to come on the market because the chemical industry is not regulated the way many others are. He suggests that universities could play a useful role by training people to test chemicals for human safety before they are used in products meant for interior building applications.

In New York, Gavin McIntyre founded a company called Ecovative, which creates healthy, rapidly renewable, compostable materials that can be used in building products and projects. Ecovative has patented a process by which biodegradable building blocks can be made with Mycelium, a byproduct of mushrooms. Applications range from lampshades to plant holders to a Portobello-shaped surfboard. It is also envisioned as a material that could replace Styrofoam.

One designer that used the Mycelium bricks for building is The Living, a New York studio headed by David Benjamin. One of its first completed projects was Hy Fi, a four-story, temporary, open air pavilion that was erected this summer in the courtyard of the MoMA PS I campus in Long Island City, Queens, to provide shade for people coming to hear summer concerts.

In Baltimore, as part of a $1 billion expansion designed by Perkins + Will, the Johns Hopkins Medical Institutions created healing gardens that double as stormwater retention zones. One of them, called Sara's Garden, was named after a former patient named Sara Wilhide, who was treated at the Johns Hopkins Children's Center for a congenital heart condition and died in 1989 at the age of 3. The garden was funded by her parents, Steve and Cheryl Wilhide, and inspired by her favorite book, The Little Prince by Antoine de Saint-Exupery. Designed by OLIN, Sara's Garden features volcanoes that children can climb on, an interactive sculpture that lights up like the stars, and a baobab tree.

Besides absorbing rainwater, administrators say gardens are a good way to harness the "healing power of nature" in a health care setting. Natural settings, they say, aid in the healing process by providing "a counterbalance to the stresses faced by patients and their families."

Proponents of initiatives that combine wellness and sustainability say it makes good sense for designers to seek ways to make buildings healthier while they strive to make them greener. They say the movement has the potential to transform the way designers think about buildings and the way people interact with them, in the same way that Rachel Carson's *Silent Spring* sparked a movement to protect the outdoors.

"It's helping people thrive in the built environment because their health outcomes are maximized," said Arias. "That's what sets this method of thinking apart from what has come before."

EDWARD GUNTS IS A REGULAR CONTRIBUTOR TO *AN*.

COURTESY MOMA PS1

OCTOBER/NOVEMBER 2014

OCTOBER

THURSDAY 16
TOUR
Rock Building Stones: Downtown Geology & Minerals Tour
6:00 p.m.
AIA Houston
SE corner of Austin and McKinney streets
Houston
aiahouston.org

CONFERENCES
The Art of Architecture
8:00 a.m.
AIA Western Mountain Region Conference
Santa Fe Community Convention Center
201 W. Marcy Ave.
Santa Fe, NM
aiawmr2014.org

Designing Greatness
9:00 a.m.
AIA Oklahoma Convention
Hyatt Regency
100 E. 2d St.
Tulsa, OK
aiaok.org

WEDNESDAY 22
LECTURE
Wendell Burnette
5:00 p.m.
UT Austin School of Architecture
Goldsmith Auditorium
Goldsmith Hall
310 Inner Campus Dr.
Austin, TX
soa.utexas.edu

FRIDAY 24
FILM
"My Architect: A Son's Journey"
7:30 p.m.
Crystal Bridges
600 Museum Way
Bentonvile, AR
crystalbridges.org

MONDAY 27
LECTURE
Steven Ehrlich
5:30 p.m.
University of Arkansas
Fay Jones School of Architecture
Vol Walker Hall #250
Fayetteville, AR
architecture.uark.edu

THURSDAY 30
CONFERENCE
Facades+
8:00 a.m.
The Architect's Newspaper + Enclos
Joes C. Thompson Amphitheater
2711 N. Haskell Ave.
Dallas
facadesplus.com

LECTURE
Gwendolyn Wright
5:30 p.m.
University of Arkansas
Fay Jones School of Architecture
Vol Walker Hall #250
Fayetteville, AR
architecture.uark.edu

NOVEMBER

MONDAY 3
LECTURES
Wes McGee
5:00 p.m.
LSU School of Architecture
LSU College of Art & Design Auditorium
Baton Rouge, LA
design.lsu.edu/architecture

Thomas Phifer
5:30 p.m.
University of Arkansas
Fay Jones School of Architecture
Vol Walker Hall #250
Fayetteville, AR
architecture.uark.edu

THURSDAY 6
CONFERENCE
Imagine: Convention & Design Expo
8:00 a.m.
Texas Society of Architects
George R. Brown Convention Center
1001 Avenida de las Americas
Houston
texasarchitects.org

MONDAY 10
LECTURE
Laurie Olin, FASLA
6:30 p.m.
LSU School of Architecture
LSU College of Art & Design Auditorium
Baton Rouge, LA
design.lsu.edu

MONDAY 17
LECTURE
Mack Scogin & Merrill Elam
5:00 p.m.
LSU School of Architecture Auditorium
Baton Rouge, LA
design.lsu.edu

TUESDAY 11
LECTURE
Winy Maas: What's Next?
5:30 p.m.
Rice University
Farish Gallery, Anderson Hall
6100 Main St.
Houston
arch.rice.edu

DECEMBER

WEDNESDAY 10
LECTURE
Sean Malone: The Future of Frank Lloyd Wright
6:30 p.m.
Crystal Bridges
600 Museum Way
Bentonvile, AR
crystalbridges.org

SATURDAY 27
TOUR
Museum District Walking Tour
10:00 a.m.
Miro sculpture in the MFAH Sculpture Garden
AIA Houston
1001 Bissonnet St.
Houston
aiahouston.org

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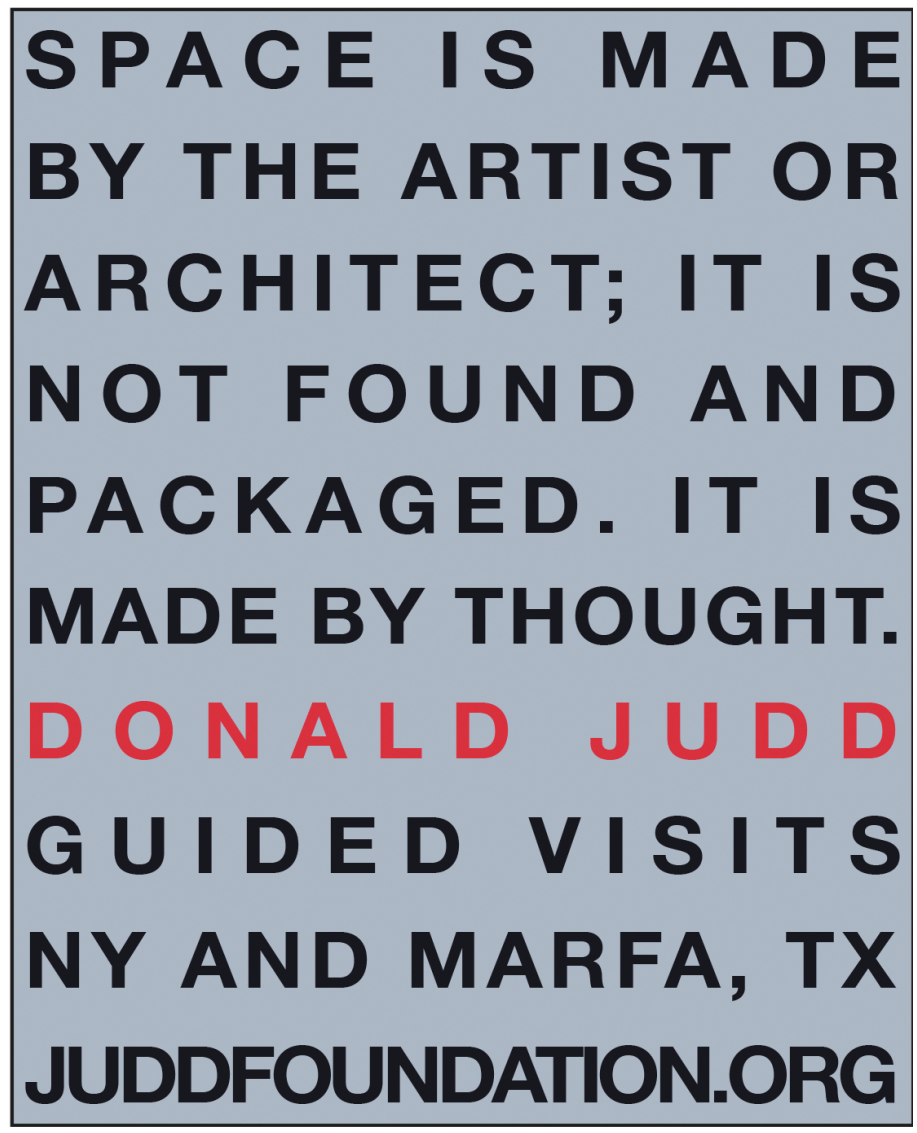
NASH BAKER

YAMATANE
Rice Gallery
6100 Main Street, Houston, Texas
Through November 23

yamatane, on view now at Rice Gallery in Houston, is a site-specific installation by Japanese artist Yusuke Asai. Created in just under two weeks by Asai and a team of student volunteers working around the clock, *yamatane* is composed of pigments made from soil collected in the Houston area—brown, yellow, pink, red, and even green dirt that was gathered before the artist arrived and ground into pigment with only water added to turn it into paint. Asai used the natural paints to create what he calls an "earth painting." It depicts a dense landscape of rolling geologic forms and tribal patterns populated by imaginary creatures and characters that spill from the gallery walls onto the floor. In Asai's words, "I choose to use the earth as a medium because I can find dirt anywhere in the world and do not need special materials. Dirt is by nature very different than materials sold in art stores! Seeds grow in it and it is home to many insects and microorganisms. It is a 'living' medium." Go see it before it's gone. Asai embraces the ephemeralness of his medium, which can be wiped away with water. He has been making these paintings since 2008 and almost none remain today.



GOOD NEIGHBORS, YOU MAY BE SURE

Highland Park and River Oaks: The Origins of Garden Suburban Community Planning in Texas.
By Cheryl Caldwell Ferguson
University of Texas Press, $70.00

Cheryl Ferguson's ambitious new book, *Highland Park and River Oaks: The Origins of Garden Suburban Community Planning in Texas*, describes an important period in the development of the contemporary suburban American city. While historically, the typical European-American city from 1492 on was a fairly compact, pre-planned grid-iron affair, perfectly illustrated in the seemingly endless parade of checkerboards in John Reps' classic book, *The Making of Urban America* (1965), after a several hundred year run, this pattern was superseded by a new model, first appearing on a large scale in the early 1900s. Ferguson's new book examines the emergence of this kind of development, which she calls the "garden suburban community," particularly as it appeared in Dallas and Houston between the 1910s and 20s.

Characteristics distinguishing the new garden suburb—often called "additions" since they literally were just that, extensions of the existing city grid—from the old model included their increasingly large size, their street patterns that included curved and cul-de-sac streets, sophisticated advertising campaigns, and extensive restrictive covenants. According to their backers, these highly controlled developments, usually located beyond the boundaries of their host city, were a place of escape "from the pressure, congestion, and corruption of urban life." They were presented as models of modern planning for fast-growing American cities in the era before zoning became widely adopted. Ferguson begins the book with a concise history of planning in both Houston and Dallas as well as with a discussion of important real estate developments in both cities from the 1850s up to the 1920s. She intersperses these chapters with references to such model suburban communities as Roland Park in Baltimore, Beverly Hills in Los Angeles, and the Country Club District in Kansas City, which directly influenced developments in Texas.

The first example of the modern garden suburb in Texas was Highland Park in Dallas, developed on a tract of 1,326 acres four-and-a-half miles from downtown that was purchased by John S. Armstrong in 1906. In 1907 he, along with his sons in law, Hugh E. Prather and Edgar L. Flippen, commissioned the Los Angeles landscape architect Wilbur David Cook, Jr., known for planning Beverly Hills, to plan the first section of Highland Park. This section was the first in Texas to be planned as an enclave rather than as an extension of the existing city street grid. It featured a pattern of winding roadways that followed the picturesque bends of Turtle Creek. Later sections that included a comprehensive system of parks and parkways were planned by the St. Louis landscape architect, George E. Kessler. In Houston, this model was first successfully adopted in 1924 when Will and Mike Hogg and their associate, Hugh Potter, bought out the nearly bankrupt County Club Estates subdivision, designed by Houston landscape architect Herbert A. Kipp about three-and-a-half miles west of downtown, and increased its size from 178 acres to 1,100 acres. Throughout these chapters, Ferguson includes sections pertaining to the design of significant houses and commercial buildings in these developments. The final chapter examines garden suburbs that used Highland Park and River Oaks as their model in other Texas cities, including Forth Worth, Wichita Falls, Amarillo, Corsicana, and San Antonio.

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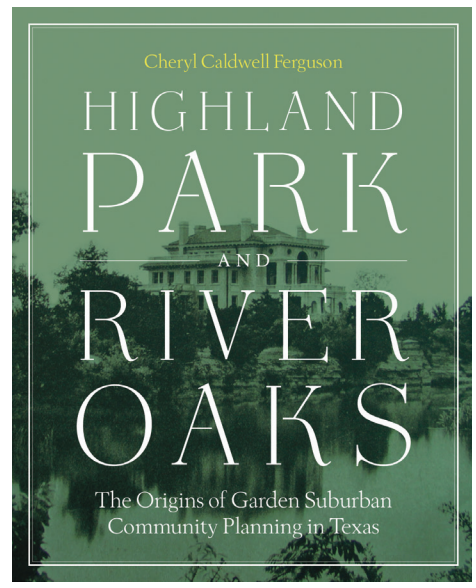
Although the garden suburb seems to have a lot to offer as a model for urban planning—good looks, nice houses, attractive winding streets, strong property values—all of these come at a substantial cost. The logic of the garden suburb is ultimately that of the enclave. Rather than reforming the fabric of the existing city, which was the method used prior to the 20th century—Baron Haussmann's reconstruction and modernization of the historic core of Paris from the 1850s through the 1870s is perhaps the best example—the garden suburb, instead, casts the host city as an incorrigible "other" that because of inherent organizational flaws cannot be repaired and must be abandoned. The garden suburb achieves superficial success as an alternate model precisely because of its homogeneity, which is the carefully orchestrated result of its highly restrictive legal and physical restrictions. As an advertisement for River Oaks knowingly explained, "You will have good neighbors, you may be sure… neighbors who are your kind of people." Blacks and Hispanics were banned outright from purchasing property in the wording of the restrictive covenants. To provide minority service workers for Highland Park, Flippen and Prather developed the nearby Booker T. Washington Addition, while in River Oaks, property owners complained to Hugh Potter that "the lack of adequate bus service created a serious shortage of servants." Jews, Whites of Southern European ancestry, and Asians were frequently prohibited from purchasing property by unwritten "gentlemen's agreements." While there were sections of Highland Park and River Oaks marketed to somewhat less affluent buyers, minimum construction cost requirements combined with restrictions on duplexes and apartments effectively prevented anyone of less than upper middle class income from living in either community. Finally, their distance from major employment centers and lack of public transportation made them difficult to access for those who did not own a car.

Although this book effectively ends with the Great Depression, it logically could have continued into the New Deal and Postwar years, when many of the fundamental planning and legal concepts pioneered by these developers were adopted on a national level by the Federal Housing Administration (FHA) and deployed on a large scale across the country. In Houston, for example, Garden Oaks, inaugurated in 1937 as the city's first FHA-insured subdivision, aped River Oaks, not only in its planning and restrictive covenants, but also in its advertising campaigns. After World War II and continuing right up to the current period, where the restricted enclave—first seen in Highland Park and River Oaks—has become the basic planning unit for all new urban expansion, American cities have changed in profound and not altogether satisfying ways.

BEN KOUSH IS A HOUSTON-BASED ARCHITECT AND WRITER. HE IS CURRENTLY WORKING ON A BOOK ABOUT MODERN ARCHITECTURE IN THE BAYOU CITY FOR THE UNIVERSITY OF TEXAS PRESS.



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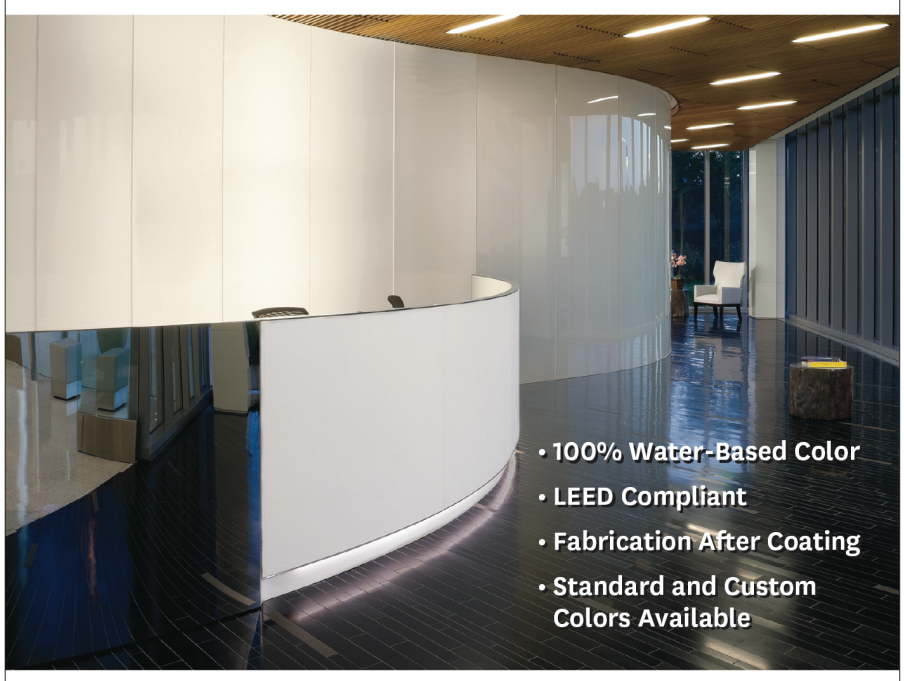

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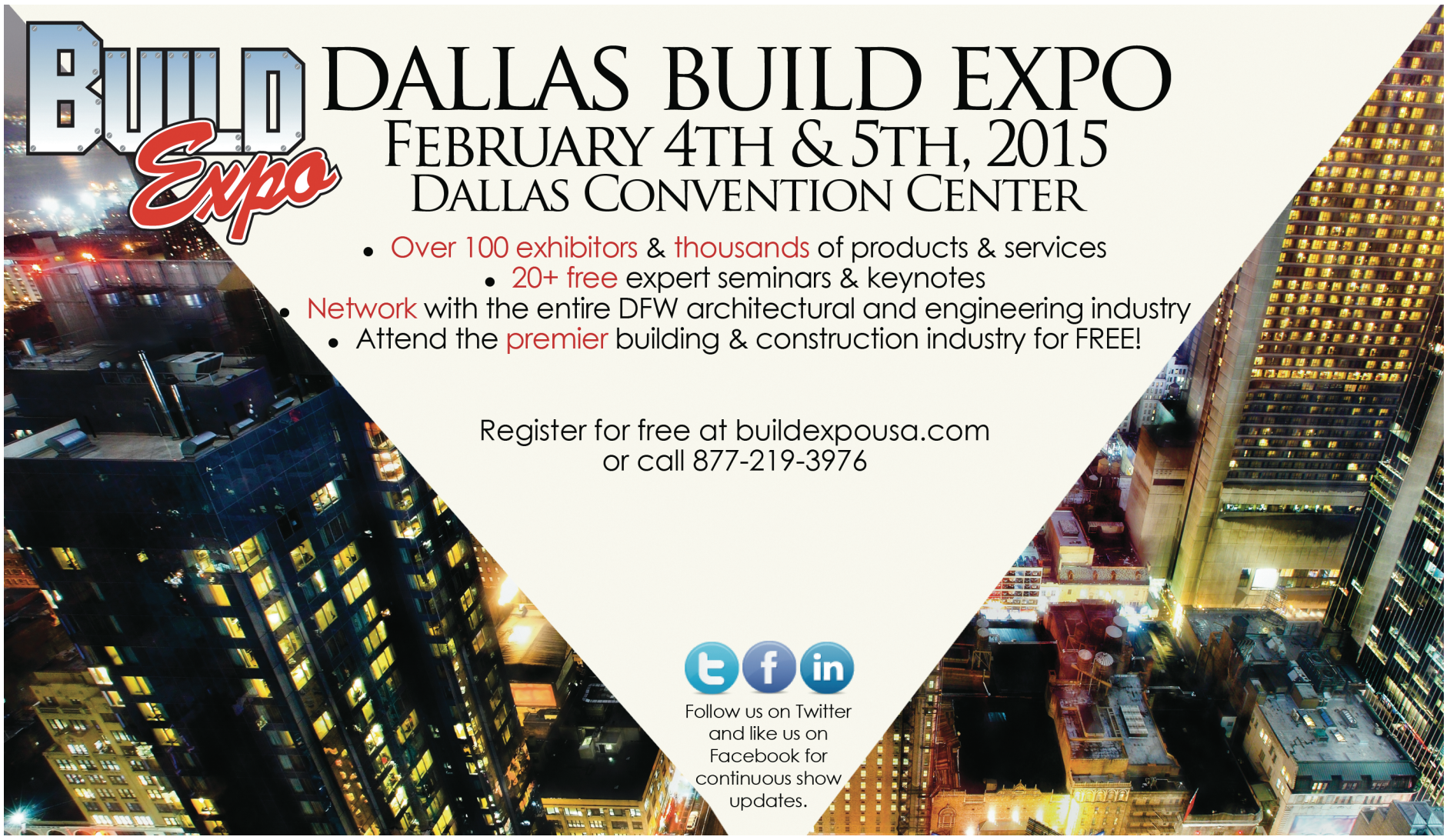

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COMMENT> SCOTT JOHNSON

TIM GRIFFITH

Since its completion, Dallas' Museum Tower has been at the center of a controversy due to the sunlight that its curved glass facade reflects into the nearby Nasher Sculpture Center. Here, Johnson Fain principal Scott Johnson goes on the record about his design and hope for an agreeable solution.

Answering Museum Tower Criticism

In the more than two years of public conversation on the effects of Museum Tower's glass skin and its interaction with the Nasher Sculpture Center, very few writers who have commented publicly have asked me, the design architect, to contribute to this very important issue. I have found it surprising that so much has been said and written without inquiring of the building designer. While, on the one hand, I don't relish entering a conversation in which sides have long been drawn, a dominant narrative seems fixed, facts are frequently misstated, and public relations blunders have clouded genuine conversation, on the other hand, I have a high regard for the importance of architectural criticism in the mainstream media. I consider it a vital contribution to civic life as I do this fervent, if difficult, conversation among Dallasites.

As has been reported, I share the view that the Nasher is an exceptional and exquisitely detailed building. It is both a one-of-a-kind work of architecture as well as a meditation on another great one, the Kimbell, with its long bays, arcuated ceiling plane, and calculated top-down lighting. It would be a gift to any city. Dallas is the fortunate recipient. I was familiar with the sculpture center and had visited it a number of times before I began designing Museum Tower. I had observed, with the Nasher's staff, the clerestory ceiling as well as the fabric screen system below the clerestories, which, I was given to understand, could modulate or filter light. Having visited many of Renzo Piano's other museums, I was familiar with his many methods of filtering natural light or re-reflecting it as it enters the galleries. These techniques can be seen in buildings such as the Menil Collection, the Cy Twombly Pavilion, the Beyeler Foundation, and the Art Institute in Chicago, to name only a few. In the case of the Nasher, the clerestories as designed, aimed and unprotected in the direction of a future building, had to rely on the screen system to protect it from either visibility of a nearby building or any incoming light effects.

As we began the design of Museum Tower, we asked our client for all the relevant materials which might inform or constrain our studies. This is our normal method and it is written into our contracts. We were made aware of a master plan for the Arts District done many years earlier, well before the design and construction of the Nasher, which located a tall building on our site not-to-exceed 50 stories. We saw no evidence that there were any constraints with regard to materials or reflectivity. Having worked in Texas over many years, this seemed normal to us. What also seemed normal to us was the choice in a tall residential building of high performance glass with a reflective coating. Dallas has many examples, as does every major city in America. If you have walked around Manhattan's Ground Zero Memorial during mid-day to the south of the new Freedom Tower, you have found yourself, on a sunny day, in the reflection of this very tall building. From the published renderings, it appears that all the other towers there will also use glass with reflective coatings. Whatever its future may be, coated glass is and has been an omnipresent material on skylines worldwide. With the continuing focus on minimizing energy consumption in buildings, this material will, in my view, remain popular unless regulations are put in place to moderate it.

What has been unknown to me, because, of course, Johnson Fain came to this commission after the Nasher was designed and built, is what Ray Nasher and Renzo Piano had in mind with regard to the property of my clients. Every architect working with glass, and Piano has a prodigious legacy in this, knows that even clear vision glass carries a reflectivity of between eight and 12 percent at a minimum (the percentage of incoming light which is reflected to the exterior). Also, that reflectivity increases with the height of the sun in the sky and the greater angle of incidence of the incoming rays. With regard to reflectivity, there is no glass that does not have some degree of it. All architects working with glass know this. In fact, in a mediation between representatives of Museum Tower and the Nasher, the executive architect of the Nasher, who, prior to our involvement, had proposed his own tower with glass for our site, stated that, in addition to the coated glass at Museum Tower, which reflected into the Nasher clerestories, the clear glass guardrails at the terraces of our building were also reflecting into the Center. He was right because, again, every glass reflects light to some degree.

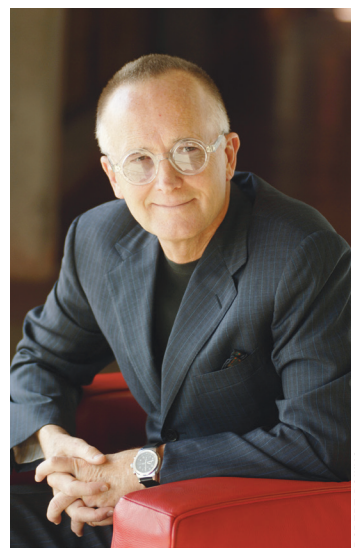
Now, while a redesign of the tower's glass would not be simple and would create a range of collateral effects (these have been studied in detail), it might, in theory, be done. However, representatives of the Nasher were outspoken that their charge to Museum Tower was to "eliminate all reflection and do it all on Museum Tower." The Nasher, they said, was not to be touched. Frankly, while I appreciated their ardent defense of a great building, it was clear to me, as it is to other architects, that if there is to be any glass in our as-of-right, code-conforming, LEED Gold tower, there will be reflectivity.

So, knowing this, what plans did Ray Nasher and Renzo Piano have for our site? The properties of glass are widely known. I have been told that Mr. Nasher asked at one point for an appraisal on the Museum Tower property. Did he intend to buy it and convert it to some other use? I have seen press reports that, at the Nasher dedication, Renzo Piano declared that our site should become a public park. Did he realize that any building to the north of the Nasher with glass in it would be in the sights of his unprotected clerestories? Well, we were not working on our project then and perhaps we will never know, but, looking back at the chronology of events, it is certain that the early design decisions at the Nasher would ultimately complicate its compatibility with any later tower with any glass.

Looking to the future, and with a sense of profound sadness for any diminution in the Nasher's ability to function in its intended fashion, I believe that these events, plus those stemming from Las Vegas' Vidara Hotel and London's new "Walkie Talkie" tower, call for a broad public and technical review of the suitability of reflective coatings on glass and/or restrictions on land-use adjacencies. There is no question that this material has been a norm and its use is accelerating in the face of energy concerns. In the future, following an informed discussion, regulations and zoning ordinances may need to be put in place to attempt to get all urban stakeholders on the same side of this issue. In the meantime, the Dallas Police & Fire Pension Fund, after exhaustive technical studies, has recommended recalibrating the clerestory cells in the ceiling without touching any other elements of the Nasher's architecture. It is my understanding that they will turn their engineering research over to the Nasher design team to vet, design, and install the recalibration, and they will pay for it. The Nasher, I understand, has declined this solution, however, the original charge to "eliminate all reflection and do it all on Museum Tower," given what we know, seems frankly unachievable.

I remain hopeful that new participants in the process will look beyond entrenched positions and a consensual and effective solution will be agreed upon. Dallas is a beautiful city and I hope that a resolution for this difficult issue between Museum Tower and the Nasher can be found soon.

SCOTT JOHNSON IS DESIGN PARTNER AT JOHNSON FAIN



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OCTOBER/NOVEMBER 2014

OCTOBER

THURSDAY 16
TOUR
Rock Building Stones: Downtown Geology & Minerals Tour
6:00 p.m.
AIA Houston
SE corner of Austin and McKinney streets
Houston
aiahouston.org

CONFERENCES
The Art of Architecture
8:00 a.m.
AIA Western Mountain Region Conference
Santa Fe Community Convention Center
201 W. Marcy Ave.
Santa Fe, NM
aiawmr2014.org

Designing Greatness
9:00 a.m.
AIA Oklahoma Convention
Hyatt Regency
100 E. 2d St.
Tulsa, OK
aiaok.org

WEDNESDAY 22
LECTURE
Wendell Burnette
5:00 p.m.
UT Austin School of Architecture
Goldsmith Auditorium
Goldsmith Hall
310 Inner Campus Dr.
Austin, TX
soa.utexas.edu

FRIDAY 24
FILM
"My Architect: A Son's Journey"
7:30 p.m.
Crystal Bridges
600 Museum Way
Bentonvile, AR
crystalbridges.org

MONDAY 27
LECTURE
Steven Ehrlich
5:30 p.m.
University of Arkansas
Fay Jones School of Architecture
Vol Walker Hall #250
Fayetteville, AR
architecture.uark.edu

THURSDAY 30
CONFERENCE
Facades+
8:00 a.m.
The Architect's Newspaper + Enclos
Joes C. Thompson Amphitheater
2711 N. Haskell Ave.
Dallas
facadesplus.com

LECTURE
Gwendolyn Wright
5:30 p.m.
University of Arkansas
Fay Jones School of Architecture
Vol Walker Hall #250
Fayetteville, AR
architecture.uark.edu

NOVEMBER

MONDAY 3
LECTURES
Wes McGee
5:00 p.m.
LSU School of Architecture
LSU College of Art & Design Auditorium
Baton Rouge, LA
design.lsu.edu/architecture

Thomas Phifer
5:30 p.m.
University of Arkansas
Fay Jones School of Architecture
Vol Walker Hall #250
Fayetteville, AR
architecture.uark.edu

THURSDAY 6
CONFERENCE
Imagine: Convention & Design Expo
8:00 a.m.
Texas Society of Architects
George R. Brown Convention Center
1001 Avenida de las Americas
Houston
texasarchitects.org

MONDAY 10
LECTURE
Laurie Olin, FASLA
6:30 p.m.
LSU School of Architecture
LSU College of Art & Design Auditorium
Baton Rouge, LA
design.lsu.edu

MONDAY 17
LECTURE
Mack Scogin & Merrill Elam
5:00 p.m.
LSU School of Architecture
Auditorium
Baton Rouge, LA
design.lsu.edu

TUESDAY 11
LECTURE
Winy Maas: What's Next?
5:30 p.m.
Rice University
Farish Gallery, Anderson Hall
6100 Main St.
Houston
arch.rice.edu

DECEMBER

WEDNESDAY 10
LECTURE
Sean Malone: The Future of Frank Lloyd Wright
6:30 p.m.
Crystal Bridges
600 Museum Way
Bentonvile, AR
crystalbridges.org

SATURDAY 27
TOUR
Museum District Walking Tour
10:00 a.m.
Miro sculpture in the MFAH Sculpture Garden
AIA Houston
1001 Bissonnet St.
Houston
aiahouston.org

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YAMATANE
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Through November 23

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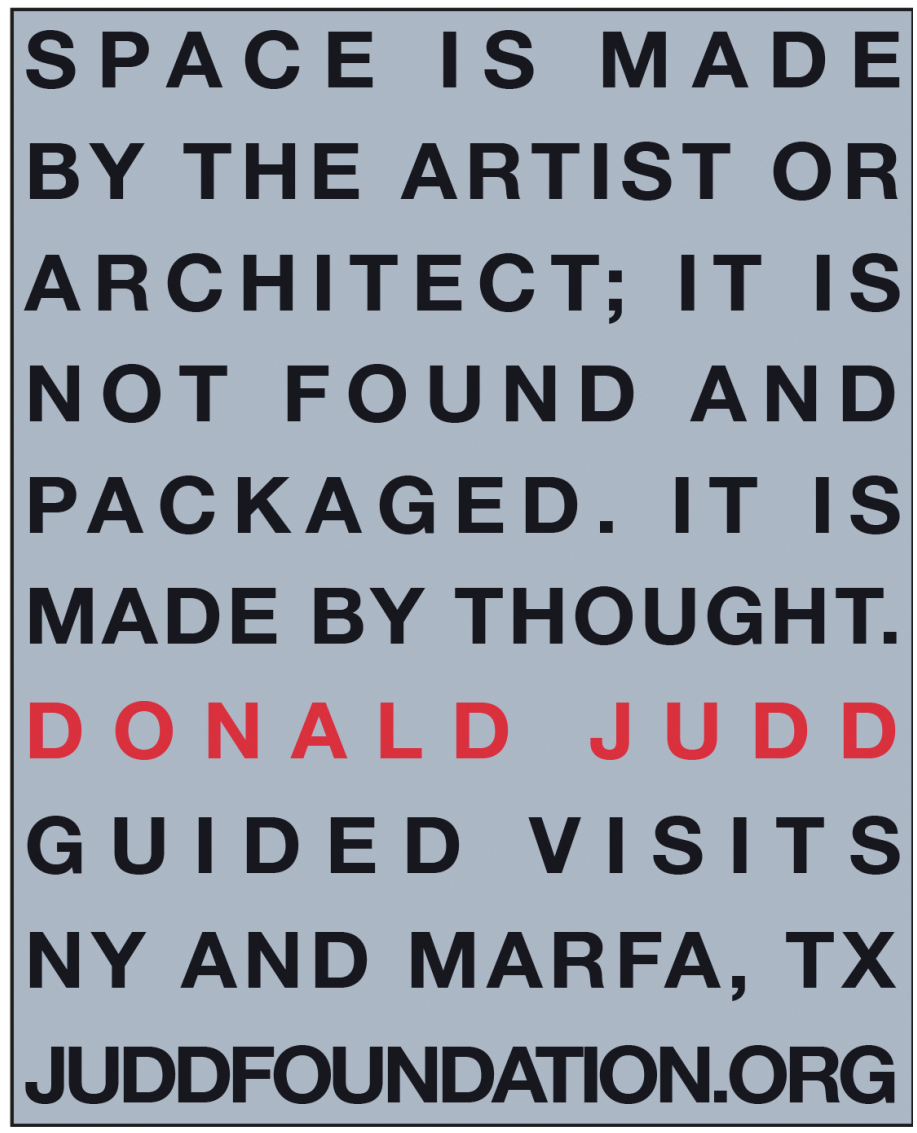

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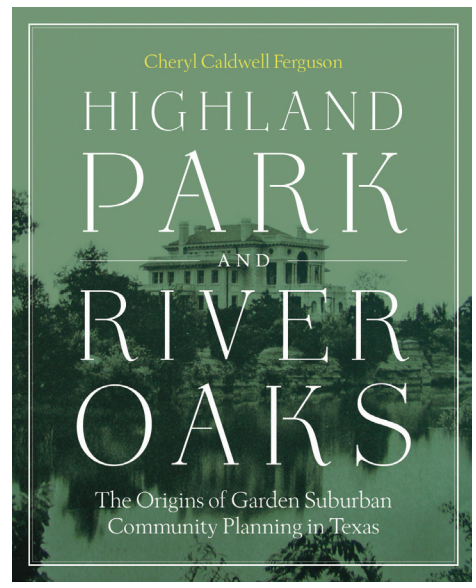
The first example of the modern garden suburb in Texas was Highland Park in Dallas, developed on a tract of 1,326 acres four-and-a-half miles from downtown that was purchased by John S. Armstrong in 1906. In 1907 he, along with his sons in law, Hugh E. Prather and Edgar L. Flippen, commissioned the Los Angeles landscape architect Wilbur David Cook, Jr., known for planning Beverly Hills, to plan the first section of Highland Park. This section was the first in Texas to be planned as an enclave rather than as an extension of the existing city street grid. It featured a pattern of winding roadways that followed the picturesque bends of Turtle Creek. Later sections that included a comprehensive system of parks and parkways were planned by the St. Louis landscape architect, George E. Kessler. In Houston, this model was first successfully adopted in 1924 when Will and Mike Hogg and their associate, Hugh Potter, bought out the nearly bankrupt County Club Estates subdivision, designed by Houston landscape architect Herbert A. Kipp about three-and-a-half miles west of downtown, and increased its size from 178 acres to 1,100 acres. Throughout these chapters, Ferguson includes sections pertaining to the design of significant houses and commercial buildings in these developments. The final chapter examines garden suburbs that used Highland Park and River Oaks as their model in other Texas cities, including Forth Worth, Wichita Falls, Amarillo, Corsicana, and San Antonio.

While the book is a good reference and contains a lot of detailed information that should be of interest to the inhabitants of these communities, the general public, and other historians, it has some shortcomings. One is the jumpy organization. Rather than breaking up the sections by subject, it might have been better to organize them chronologically. Ferguson, for example, discusses Country Club Estates in Houston because it is included in the general overview of planning in Texas before Highland Park, even though it was actually planned about 15 years later and was influenced by its Dallas predecessor in ways that the reader does not know until the next chapter. Another is the generally mediocre quality of the illustrations. Especially when compared to the captivating photographs by Richard Cheek for Stephen Fox's *The Country Houses of John F. Staub* (2007), about the most prominent architect to work in River Oaks, or to those by Steve Clicque for Virginia McAlester's *The Homes of the Park Cities, Dallas* (2008), the photographs is this book, most of which were taken by amateur photographers, seem to fall flat. Also, in an age of easy scanning, it is surprising to see so many hard to read maps and plans.

Although the garden suburb seems to have a lot to offer as a model for urban planning—good looks, nice houses, attractive winding streets, strong property values—all of these come at a substantial cost. The logic of the garden suburb is ultimately that of the enclave. Rather than reforming the fabric of the existing city, which was the method used prior to the 20th century—Baron Haussmann's reconstruction and modernization of the historic core of Paris from the 1850s through the 1870s is perhaps the best example—the garden suburb, instead, casts the host city as an incorrigible "other" that because of inherent organizational flaws cannot be repaired and must be abandoned. The garden suburb achieves superficial success as an alternate model precisely because of its homogeneity, which is the carefully orchestrated result of its highly restrictive legal and physical restrictions. As an advertisement for River Oaks knowingly explained, "You will have good neighbors, you may be sure… neighbors who are your kind of people." Blacks and Hispanics were banned outright from purchasing property in the wording of the restrictive covenants. To provide minority service workers for Highland Park, Flippen and Prather developed the nearby Booker T. Washington Addition, while in River Oaks, property owners complained to Hugh Potter that "the lack of adequate bus service created a serious shortage of servants." Jews, Whites of Southern European ancestry, and Asians were frequently prohibited from purchasing property by unwritten "gentlemen's agreements." While there were sections of Highland Park and River Oaks marketed to somewhat less affluent buyers, minimum construction cost requirements combined with restrictions on duplexes and apartments effectively prevented anyone of less than upper middle class income from living in either community. Finally, their distance from major employment centers and lack of public transportation made them difficult to access for those who did not own a car.

Although this book effectively ends with the Great Depression, it logically could have continued into the New Deal and Postwar years, when many of the fundamental planning and legal concepts pioneered by these developers were adopted on a national level by the Federal Housing Administration (FHA) and deployed on a large scale across the country. In Houston, for example, Garden Oaks, inaugurated in 1937 as the city's first FHA-insured subdivision, aped River Oaks, not only in its planning and restrictive covenants, but also in its advertising campaigns. After World War II and continuing right up to the current period, where the restricted enclave—first seen in Highland Park and River Oaks—has become the basic planning unit for all new urban expansion, American cities have changed in profound and not altogether satisfying ways.

BEN KOUSH IS A HOUSTON-BASED ARCHITECT AND WRITER. HE IS CURRENTLY WORKING ON A BOOK ABOUT MODERN ARCHITECTURE IN THE BAYOU CITY FOR THE UNIVERSITY OF TEXAS PRESS.



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COMMENT> SCOTT JOHNSON

TIM GRIFFITH

Since its completion, Dallas' Museum Tower has been at the center of a controversy due to the sunlight that its curved glass facade reflects into the nearby Nasher Sculpture Center. Here, Johnson Fain principal Scott Johnson goes on the record about his design and hope for an agreeable solution.

Answering Museum Tower Criticism

In the more than two years of public conversation on the effects of Museum Tower's glass skin and its interaction with the Nasher Sculpture Center, very few writers who have commented publicly have asked me, the design architect, to contribute to this very important issue. I have found it surprising that so much has been said and written without inquiring of the building designer. While, on the one hand, I don't relish entering a conversation in which sides have long been drawn, a dominant narrative seems fixed, facts are frequently misstated, and public relations blunders have clouded genuine conversation, on the other hand, I have a high regard for the importance of architectural criticism in the mainstream media. I consider it a vital contribution to civic life as I do this fervent, if difficult, conversation among Dallasites.

As has been reported, I share the view that the Nasher is an exceptional and exquisitely detailed building. It is both a one-of-a-kind work of architecture as well as a meditation on another great one, the Kimbell, with its long bays, arcuated ceiling plane, and calculated top-down lighting. It would be a gift to any city. Dallas is the fortunate recipient. I was familiar with the sculpture center and had visited it a number of times before I began designing Museum Tower. I had observed, with the Nasher's staff, the clerestory ceiling as well as the fabric screen system below the clerestories, which, I was given to understand, could modulate or filter light. Having visited many of Renzo Piano's other museums, I was familiar with his many methods of filtering natural light or re-reflecting it as it enters the galleries. These techniques can be seen in buildings such as the Menil Collection, the Cy Twombly Pavilion, the Beyeler Foundation, and the Art Institute in Chicago, to name only a few. In the case of the Nasher, the clerestories as designed, aimed and unprotected in the direction of a future building, had to rely on the screen system to protect it from either visibility of a nearby building or any incoming light effects.

As we began the design of Museum Tower, we asked our client for all the relevant materials which might inform or constrain our studies. This is our normal method and it is written into our contracts. We were made aware of a master plan for the Arts District done many years earlier, well before the design and construction of the Nasher, which located a tall building on our site not-to-exceed 50 stories. We saw no evidence that there were any constraints with regard to materials or reflectivity. Having worked in Texas over many years, this seemed normal to us. What also seemed normal to us was the choice in a tall residential building of high performance glass with a reflective coating. Dallas has many examples, as does every major city in America. If you have walked around Manhattan's Ground Zero Memorial during mid-day to the south of the new Freedom Tower, you have found yourself, on a sunny day, in the reflection of this very tall building. From the published renderings, it appears that all the other towers there will also use glass with reflective coatings. Whatever its future may be, coated glass is and has been an omnipresent material on skylines worldwide. With the continuing focus on minimizing energy consumption in buildings, this material will, in my view, remain popular unless regulations are put in place to moderate it.

What has been unknown to me, because, of course, Johnson Fain came to this commission after the Nasher was designed and built, is what Ray Nasher and Renzo Piano had in mind with regard to the property of my clients. Every architect working with glass, and Piano has a prodigious legacy in this, knows that even clear vision glass carries a reflectivity of between eight and 12 percent at a minimum (the percentage of incoming light which is reflected to the exterior). Also, that reflectivity increases with the height of the sun in the sky and the greater angle of incidence of the incoming rays. With regard to reflectivity, there is no glass that does not have some degree of it. All architects working with glass know this. In fact, in a mediation between representatives of Museum Tower and the Nasher, the executive architect of the Nasher, who, prior to our involvement, had proposed his own tower with glass for our site, stated that, in addition to the coated glass at Museum Tower, which reflected into the Nasher clerestories, the clear glass guardrails at the terraces of our building were also reflecting into the Center. He was right because, again, every glass reflects light to some degree.

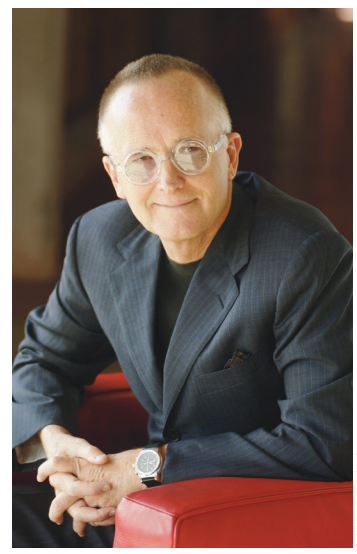
Now, while a redesign of the tower's glass would not be simple and would create a range of collateral effects (these have been studied in detail), it might, in theory, be done. However, representatives of the Nasher were outspoken that their charge to Museum Tower was to "eliminate all reflection and do it all on Museum Tower." The Nasher, they said, was not to be touched. Frankly, while I appreciated their ardent defense of a great building, it was clear to me, as it is to other architects, that if there is to be any glass in our as-of-right, code-conforming, LEED Gold tower, there will be reflectivity.

So, knowing this, what plans did Ray Nasher and Renzo Piano have for our site? The properties of glass are widely known. I have been told that Mr. Nasher asked at one point for an appraisal on the Museum Tower property. Did he intend to buy it and convert it to some other use? I have seen press reports that, at the Nasher dedication, Renzo Piano declared that our site should become a public park. Did he realize that any building to the north of the Nasher with glass in it would be in the sights of his unprotected clerestories? Well, we were not working on our project then and perhaps we will never know, but, looking back at the chronology of events, it is certain that the early design decisions at the Nasher would ultimately complicate its compatibility with any later tower with any glass.

Looking to the future, and with a sense of profound sadness for any diminution in the Nasher's ability to function in its intended fashion, I believe that these events, plus those stemming from Las Vegas' Vidara Hotel and London's new "Walkie Talkie" tower, call for a broad public and technical review of the suitability of reflective coatings on glass and/or restrictions on land-use adjacencies. There is no question that this material has been a norm and its use is accelerating in the face of energy concerns. In the future, following an informed discussion, regulations and zoning ordinances may need to be put in place to attempt to get all urban stakeholders on the same side of this issue. In the meantime, the Dallas Police & Fire Pension Fund, after exhaustive technical studies, has recommended recalibrating the clerestory cells in the ceiling without touching any other elements of the Nasher's architecture. It is my understanding that they will turn their engineering research over to the Nasher design team to vet, design, and install the recalibration, and they will pay for it. The Nasher, I understand, has declined this solution, however, the original charge to "eliminate all reflection and do it all on Museum Tower," given what we know, seems frankly unachievable.

I remain hopeful that new participants in the process will look beyond entrenched positions and a consensual and effective solution will be agreed upon. Dallas is a beautiful city and I hope that a resolution for this difficult issue between Museum Tower and the Nasher can be found soon.

SCOTT JOHNSON IS DESIGN PARTNER AT JOHNSON FAIN



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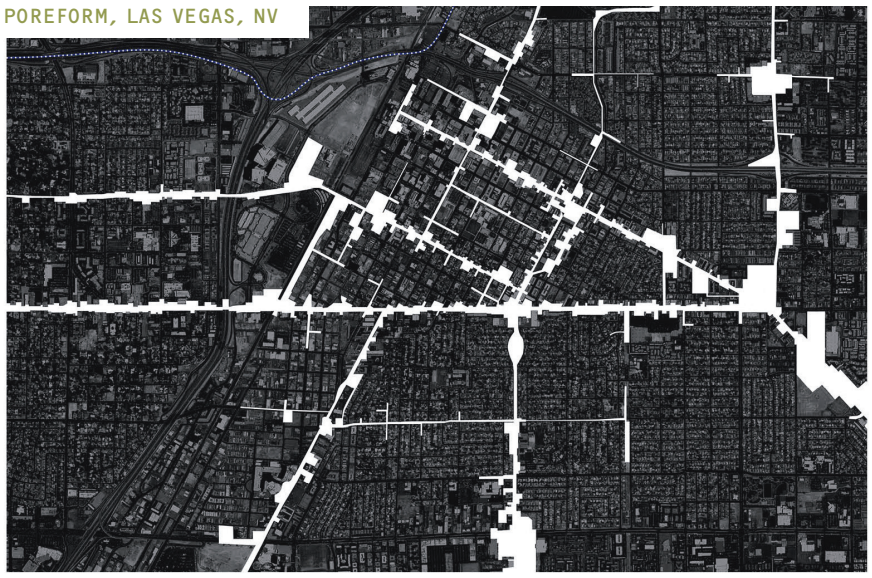
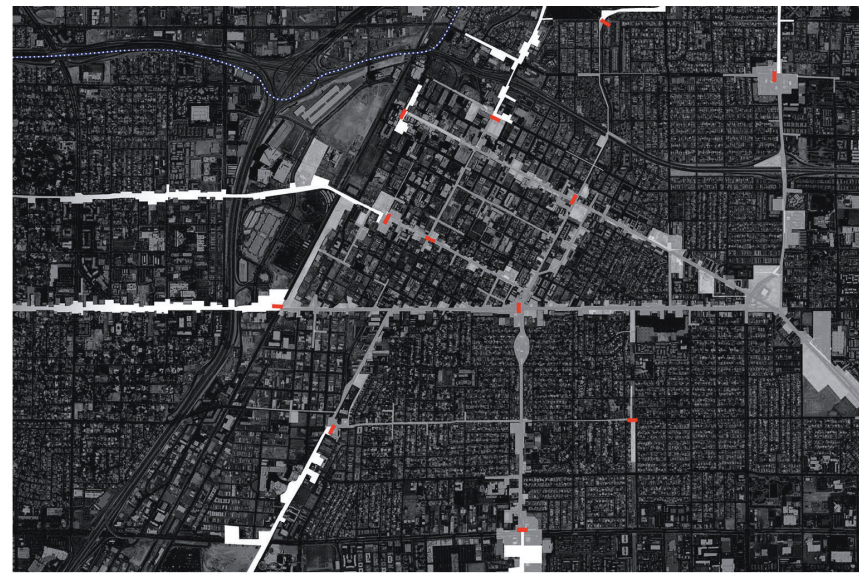
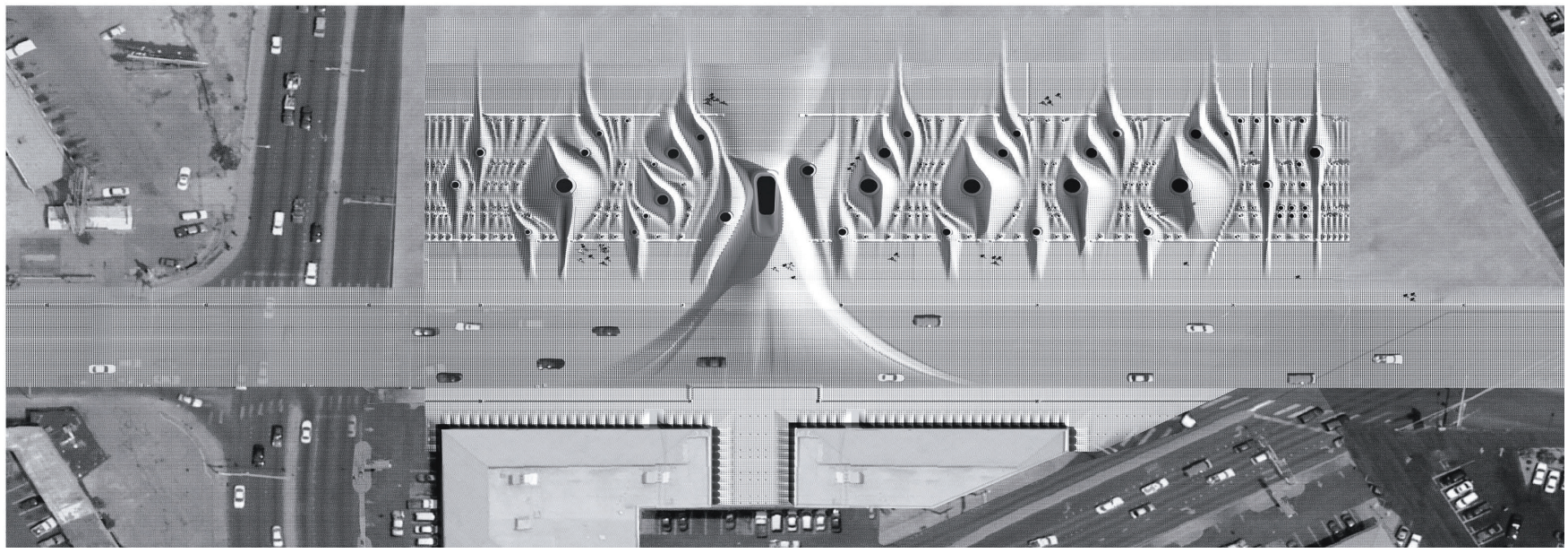
POREFORM, LAS VEGAS, NV



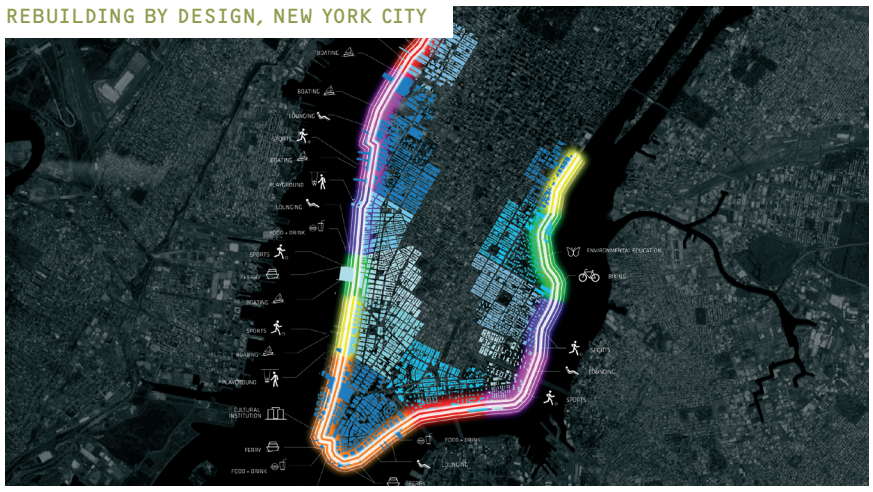
FLOOD MAPPING: existing flood conditions in downtown Las Vegas



CONTROL POINTS: proposed absorption basins, surface treatment and large tank for downtown Las Vegas



REBUILDING BY DESIGN, NEW YORK CITY



HY-FI, NEW YORK CITY

The Holcim Foundation has announced the North American winners of its 2014 awards program, which seeks to reward participants for evolutions in sustainable construction. This year's winners will share more than $300,000 in prize money for developing sophisticated, multi-disciplinary responses to the challenges facing the 21st century building industry.

GOLD
POREFORM, LAS VEGAS, NV
Amy Mielke and Caitlin Taylor of Water Pore Partnership won the top prize with a water absorptive surface and subterranean basin that captures stormwater, adding more than 75,000 megaliters to Sin City's water supply.

SILVER
REBUILDING BY DESIGN, NEW YORK CITY
A consortium led by Bjarke Ingels Group won Silver with a project that uses a raised berm and sequence of public spaces to address New York City's vulnerability to coastal flooding.

BRONZE
HY-FI, NEW YORK CITY
David Benjamin of The Living architecture lab won Bronze for a cluster of circular towers built of biologically grown bricks, designed for the MoMA PS1 Young Architects Program.

ACKNOWLEDGMENT PRIZE
THE CRYSANTHEMUM BUILDING, BOSTON, MA
Kennedy & Violich Architecture put forth an affordable model for residential development with a timber construction and metal mesh screens.

ACKNOWLEDGMENT PRIZE
HERITAGE REFRAMED, TORONTO, ON
NADAA restores 19th century architecture with state-of-the-art construction materials and energy systems.

ACKNOWLEDGMENT PRIZE
DIVINING LA, LOS ANGELES, CA
A Woodbury University team developed a digital tool for urban design in water stressed environments.

ACKNOWLEDGMENT PRIZE
IN-CLOSURE, SEATTLE, WA
ABF-lab designed a master plan that reintroduces forest into the heart of the Emerald City.

NEXT GENERATION 1ST PRIZE
TRASH FOR USE, NEW YORK CITY
Debbie Chen proposed an inner-city machine for turning trash into treasure.

NEXT GENERATION 2ND PRIZE
MACHINE LANDSCAPE, GREENE COUNTY, PA
Atelier Dreiseitl proposed using abandoned coal mines for hydro-pump electricity storage.

NEXT GENERATION 3RD PRIZE
PLEURA POD, CAMBRIDGE, MA
MIT students proposed a wall system filled with algae that transforms carbon dioxide into oxygen.

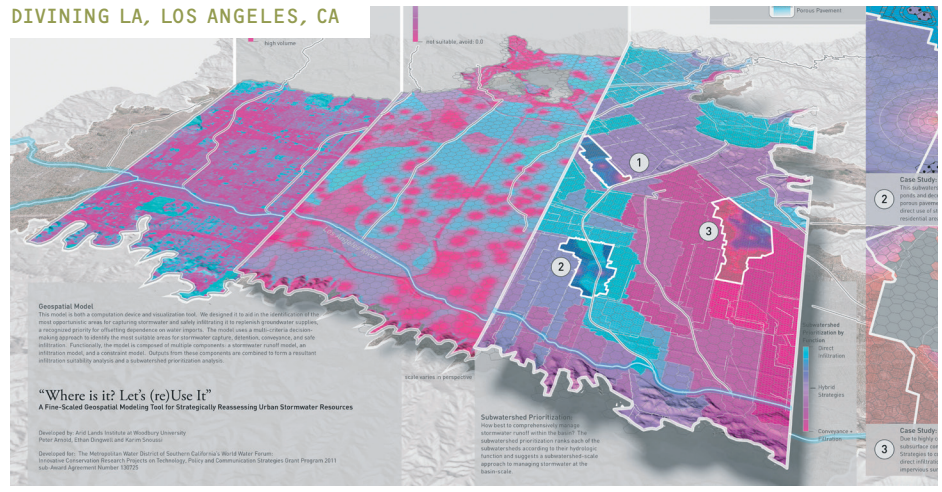
NEXT GENERATION 4TH PRIZE
TIMBER-LINK, CAPE DORSET, NU
Enns Design and solidoperations used cross-laminated timber to form a flexible system of inhabitable cells.

NEXT GENERATION 5TH PRIZE
EVOLUTIONARY INFRASTRUCTURE, SAN FRANCISCO, CA
This academic team explored the potential of adaptively reusing abandoned infrastructure.

NEXT GENERATION 6TH PRIZE
LATEX FORMWORK, CAMBRIGE, MA
This MIT research project investigates a new construction method for thin concrete panels.

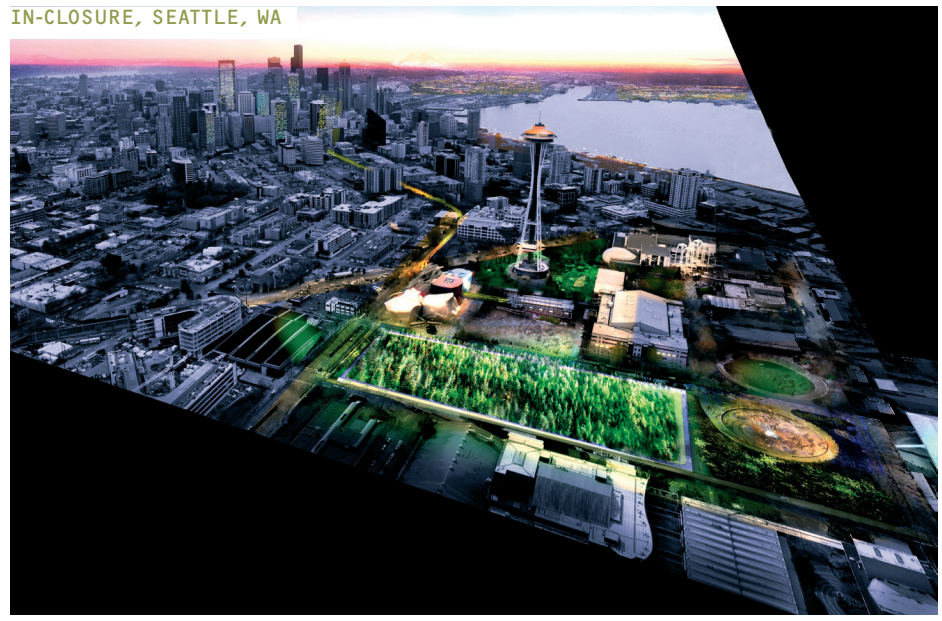
HERITAGE REFRAMED, TORONTO, ON

DIVINING LA, LOS ANGELES, CA

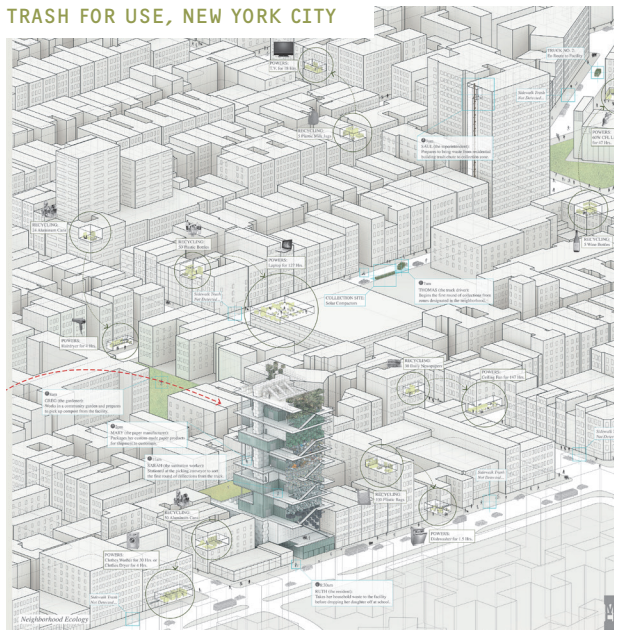


THE CRYSANTHEMUM BUILDING, BOSTON, MA

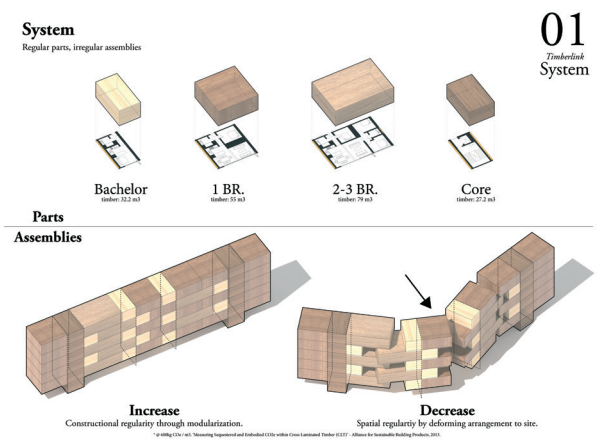
IN-CLOSURE, SEATTLE, WA



TRASH FOR USE, NEW YORK CITY



TIMBER-LINK, CAPE DORSET, NU



PLEURA POD, CAMBRIDGE, MA

MACHINE LANDSCAPE, GREENE COUNTY, PA

EVOLUTIONARY INFRASTRUCTURE, SAN FRANCISCO, CA

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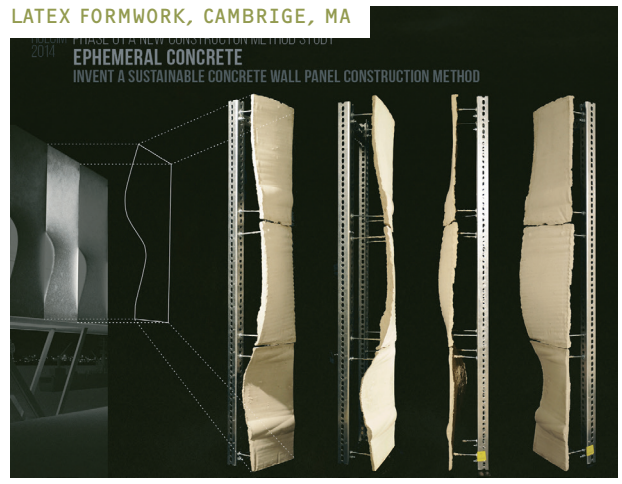

COURTESY RESPECTIVE TEAMS

SUSTAINABILITY GETS A HEALTHY CHECK-UP

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COURTESY DELOS

Two of the most popular concepts in the design world today are "sustainability" and "wellness." Increasingly, architects and interior designers are combining the two ideas—to get an edge on the competition and create better buildings for their clients. One proponent has dubbed the movement "Human Sustainability."

Is this new push to integrate wellness into design the next major iteration of sustainability? Does it signal a return to a more low-tech, humanistic approach to green design? Or is it a kind of feel-good green washing, resulting in projects that sound novel but actually have little positive impact on users and the environment?

The answers may come from a series of recent initiatives by organizations seeking to marry the best practices of designing for environmental sustainability and healthy buildings. Around the country, architects, interior designers, developers, builders, and property owners are forming alliances with medical professionals, chemists, researchers, and educators to come up with ways to make buildings both greener and healthier for their clients and occupants. In this new effort, design emphasis is shifting from the exteriors of buildings to the interiors, where people spend most of their time.

"This is the first time major corporations and institutions from multiple sectors have come together to publicly commit to improving human health through green building," said Dan Geiger, former executive director of the Northern California chapter of the U.S. Green Building Council (USGBC), which launched one of the initiatives. This growing movement to make sure that health and wellness are seen as vital components of sustainability and green design, he added, is "a tremendous stimulus for the movement for healthy communities for all."

"It's an unmet need" in planning the built environment, said Fernando Arias, Director of Strategic Initiatives for the American Society of Interior Designers (ASID), a Washington-based organization behind one of the initiatives. While sustainability experts have long focused on designs of building exteriors and what works best for the environment, he said, this new breed of designers is focusing on building interiors and what works best for the occupants.

"By taking this human centered approach to design, we're helping people understand how buildings affect their health," said Arias. "This will be the Rosetta Stone for a variety of ratings systems and best practices."

In many cases, collaborators say, the marriage of wellness and sustainability in design means getting health care professionals and scientists to work more closely with building industry professionals to achieve common goals.

"There is a growing recognition in medicine that the built environment has significant health impacts," said Elizabeth Baca, a West Coast physician who is working with the USGBC to make buildings greener and healthier. "Physicians want to understand the underlying causes of their patients' conditions. That's why we ask, 'Where do you work, live, and play?' It is imperative that the medical profession and the building industries learn from one another about the health impacts of the built environment."

One of the first efforts to combine environmental sustainability and wellness design was the Building Health Initiative, launched last year by the Northern California chapter of the USGBC.

The initiative is a two-year program in which leaders from different industries will make pledges in areas where they are positioned to bring about change for a healthier built environment. The pledges include demanding "transparency" in information about building materials, conducting research, promoting health and wellness, providing consultation and education, building toolkits and resources. The initiative has spurred cross-sector working groups focused on revolutionizing procurement strategies and fostering diversity and access to healthy buildings in traditionally underserved communities.

As part of its initiative, the chapter is planning a Building Health Forum on the Mission Bay campus of the University of California San Francisco in December. It is one of a series of educational events spotlighting aspects of healthy building and communities. The goals, organizers say, are to elevate green building as a public health benefit, accelerate the development of clear standards in building materials, and promote the sharing of best practices and collaboration by experts from different fields.

In partnership with 11 other organizations, the ASID in August announced a commitment to develop "Protocols for Health and Wellness in Design." The commitment, made as part of the Clinton Global Initiative to stimulate the economy and solve pressing problems around the world, involves training 40,000 interior designers and architects throughout the U.S. to use the ASID protocols, create spaces that promote the occupants' health, and specify healthier products and building materials, as well as following sustainable design principles. The ASID expects to begin testing the protocols by late 2015.

Arias said he believes one outcome of the project may be the creation of a new category of design professional: Individuals who are trained to evaluate designs for how well they produce healthy buildings and spaces. He envisions that this new breed of design professional may come to be trained in the same way that architects now obtain training to design buildings that are environmentally sustainable as certified by the USGBC's LEED program.

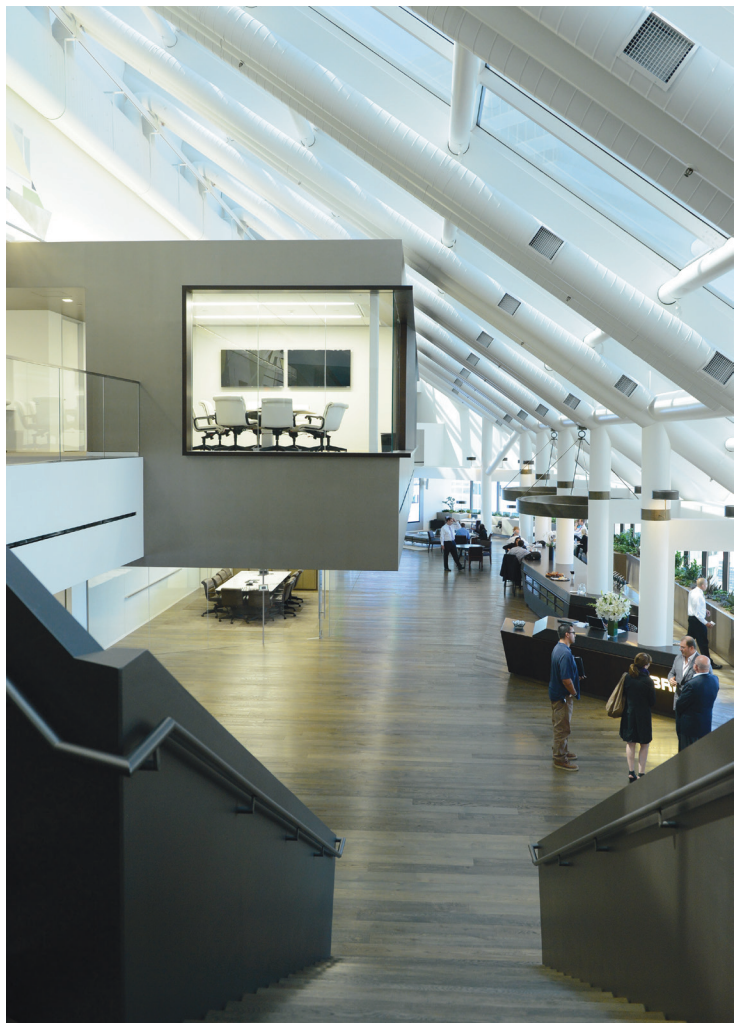
Arias said the focus on human health concerns in design goes back to Vitruvius, adding that part of the problem in the past is not that designers have not been able to obtain information, but that they have not had many good ways to select the best products and practices.

A third new initiative, called the Building Product Ecosystems Project, is an effort to "optimize the health and transparency of construction product ecosystems through material research and innovation, process improvements, policy/code evolution, and accessible education."

The project, whose advisors include a group called the Healthy Building Network, was launched this year by one of the largest developers in New York City, the Durst Organization, which joined forces with Parsons The New School for Design and the City University of New York.

Durst is the company behind 4 Times Square and the Bank of America Tower at One Bryant Park. The project has launched a public lecture series at Parsons, organized a series of working groups in which real estate owners and operators discuss healthy product innovation strategies, and is developing a healthy materials curriculum.

Douglas Durst, one of the Durst Organization's principals, said during the inaugural lecture in September that his company approached the educators because its principals want to create buildings that are both energy efficient and healthy places where people want to work, but they were having difficulty sorting out information about the



COURTESY JOHNS HOPKINS

COURTEST LYFE KITCHEN

Previous Page and Above left: The new headquarters for CBRE Group is a pilot project of the new WELL Building Standards, which promote sustainability and healthy building practices. **Top right:** An OLIN-designed healing garden at Johns Hopkins. **Above right:** A new LYFE Kitchen restaurant in Tarzana, California, is another WELL pilot project. **Below:** David Benjamin's Hy Fi pavilion is made of a new biodegradable building material made from agricultural waste.

appropriate materials to use and the best practices to follow.

Over the years, "what we have found is that the experience of being inside a building is just as important as what goes into it and how it operates," said Durst. "What are the materials made of? What are their true health impacts?" As developers, "we have a right to know this," he added. "What is the point of building an energy efficient building if no one wants to work in it?"

Another New York–based developer, Delos, pioneered the concept of Wellness Real Estate and has used the term "human sustainability" to describe projects at the intersection of human health and environmental sustainability. It is behind a fourth effort, a certification system developed by the International WELL Building Institute. The Institute is a public benefit corporation whose mission is to "improve human health and well being through the built environment," according to its website. It administers the WELL Building Standard, a system for measuring, certifying and monitoring the performance of building features that affect human health. Now in the pilot stage, the WELL Building Standard is designed to address areas such as air, water, nourishment, light, fitness, comfort, and mind, in concert with green building evaluation programs such as LEED.

Pilot projects that have been WELL certified include the CBRE Group's global headquarters in Los Angeles, LYFE Kitchen restaurants in Tarzana, California, and Chicago, Illinois, and the proposed William Jefferson Clinton Children's Center in Port-au-Prince, Haiti.

Related efforts are taking root all over the country. In Wilmington, Massachusetts, the Warner Babcock Institute for Green Chemistry has gained widespread attention for its pioneering efforts to help companies create products made with chemicals that are non toxic and environmentally benign.

John Warner, founder of the institute and co-author of the book *Green Chemistry: Theory and Practice*, said during a panel discussion with the Building Product Ecosystems Project that building interiors are filled with products made from chemicals that have proven to be unhealthy to humans, including formaldehyde, mercury, lead-based paint, and asbestos. Warner said these and other products were allowed to come on the market because the chemical industry is not regulated the way many others are. He suggests that universities could play a useful role by training people to test chemicals for human safety before they are used in products meant for interior building applications.

In New York, Gavin McIntyre founded a company called Ecovative, which creates healthy, rapidly renewable, compostable materials that can be used in building products and projects. Ecovative has patented a process by which biodegradable building blocks can be made with Mycelium, a byproduct of mushrooms. Applications range from lampshades to plant holders to a Portobello-shaped surfboard. It is also envisioned as a material that could replace Styrofoam.

One designer that used the Mycelium bricks for building is The Living, a New York studio headed by David Benjamin. One of its first completed projects was Hy Fi, a four-story, temporary, open air pavilion that was erected this summer in the courtyard of the MoMA PS I campus in Long Island City, Queens, to provide shade for people coming to hear summer concerts.

In Baltimore, as part of a $1 billion expansion designed by Perkins + Will, the Johns Hopkins Medical Institutions created healing gardens that double as stormwater retention zones. One of them, called Sara's Garden, was named after a former patient named Sara Wilhide, who was treated at the Johns Hopkins Children's Center for a congenital heart condition and died in 1989 at the age of 3. The garden was funded by her parents, Steve and Cheryl Wilhide, and inspired by her favorite book, The Little Prince by Antoine de Saint-Exupery. Designed by OLIN, Sara's Garden features volcanoes that children can climb on, an interactive sculpture that lights up like the stars, and a baobab tree.

Besides absorbing rainwater, administrators say gardens are a good way to harness the "healing power of nature" in a health care setting. Natural settings, they say, aid in the healing process by providing "a counterbalance to the stresses faced by patients and their families."

Proponents of initiatives that combine wellness and sustainability say it makes good sense for designers to seek ways to make buildings healthier while they strive to make them greener. They say the movement has the potential to transform the way designers think about buildings and the way people interact with them, in the same way that Rachel Carson's *Silent Spring* sparked a movement to protect the outdoors.

"It's helping people thrive in the built environment because their health outcomes are maximized," said Arias. "That's what sets this method of thinking apart from what has come before."

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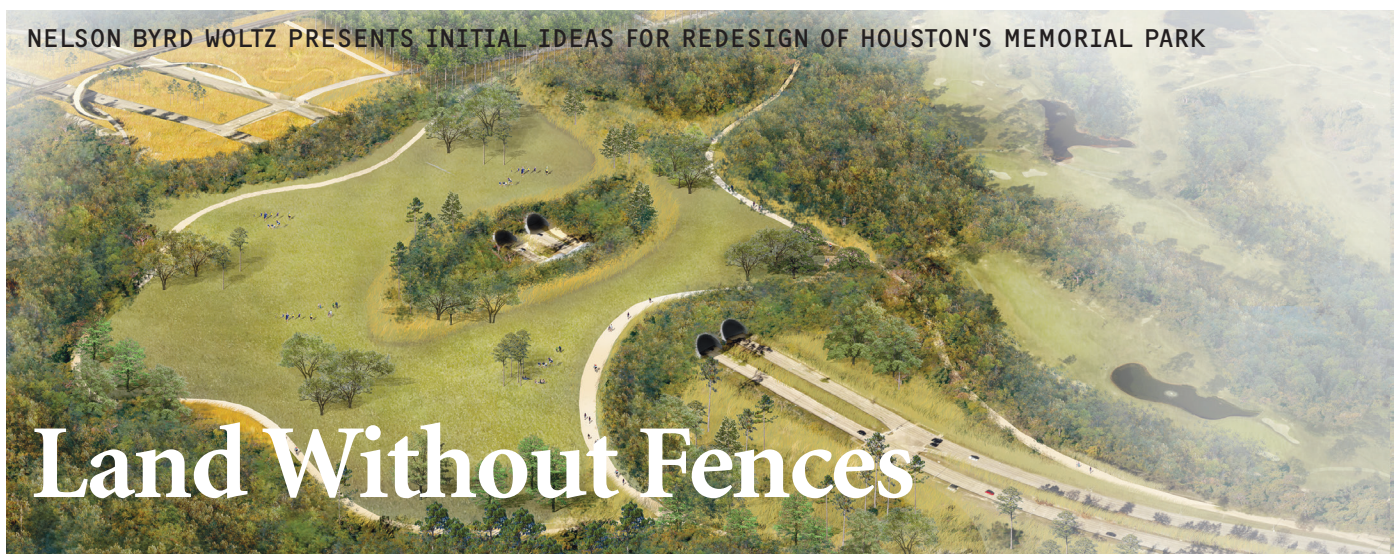

NELSON BYRD WOLTZ PRESENTS INITIAL IDEAS FOR REDESIGN OF HOUSTON'S MEMORIAL PARK

Land Without Fences

COURTESY NELSON BYRD WOLTZ

Landscape architecture firm Nelson Byrd Woltz (NBW) has released initial ideas for a master plan to refashion Houston's Memorial Park. At a public meeting in September, members of the firm presented a range of strategies developed over a year-long research effort that are aimed at restoring the drought-ravaged park's ecology, improving its connectivity, and rearranging its recreational amenities.

Memorial Park lost more than 50 percent of its trees during the **continued on page 10**

ENVIRONMENTAL ISSUE
SOLAR SHADING PRODUCTS SEE PAGE 20 LEADING EDGE GREEN DESIGN SEE PAGE 26 MERGING WELLNESS AND SUSTAINABILITY SEE PAGE 28

CONTENTS

08 GEO-LOOKER
12 SHIGERU BAN IN ASPEN
18 ROMANCING I-345
34 SCOTT JOHNSON ANSWERS CRITICS
07 EAVESDROP
30 CALENDAR

TULANE UNIVERSITY OPENS A NEW STUDENT RESIDENCE DESIGNED BY ARO

COURTESY ARO

COMMUNITY SCALES

Tulane University recently opened the Greenbaum House, a new student residence facility aiming for LEED Gold, designed by New York City–based Architectural Research Office (ARO) in collaboration with the New Orleans firm Waggoner and Ball Architects (WBA). The architects have masterfully added to a campus already scattered with residence halls by the likes of Perkins+Will, Scogin Elam & Bray, and Wayne Troyer Architects with a design focused on creating communities and interaction at several scales. According to ARO partner and design lead for the project, Adam Yarinsky, "The thing that we thought about from very early on, that **continued on page 14**

WHR AND SWA DESIGN A PUBLIC PLAZA FOR HOUSTON'S GRB CONVENTION CENTER.

The Plaza George

COURTESY WHR

The George R. Brown Convention Center (GRB) in downtown Houston is set to receive a facelift in preparation for Super Bowl LI, which is coming to the Bayou City in 2017. Houston First Corporation, the quasi-governmental organization that operates the facility for the city, recently hired architecture **continued on page 5**

COURTESY MICHAEL HSU

A POLYPHONY OF DESIGN VOICES MAKE UP AUSTIN'S NEW LAMAR UNION COMPLEX

ECLECTICISM ORDERED

"We had one opportunity to get things right," said Greystar Development managing director Derek Brown about Lamar Union, a new one-million-square-foot mixed-use complex just a mile south of downtown Austin. The site was formerly occupied by Lamar Plaza, a shopping center home to funky but beloved local businesses like Ray Hennig's Heart of Texas Music, World Spirit books, Mr. Gene's Hair Fashion Salon, and, since 2005, popular brew-and-view the Alamo Drafthouse Cinema. To Brown, an Austin native, getting it right meant creating a complex that would fit into the eclectic Zilker neighborhood, with a plan that favors bikes and foot traffic over automobiles, maintains and expands the Alamo Drafthouse as the anchor **continued on page 11**

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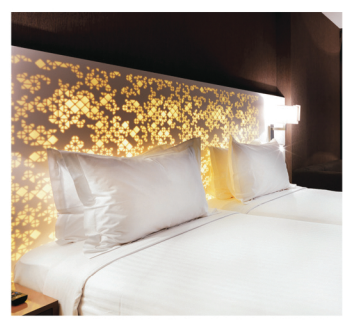

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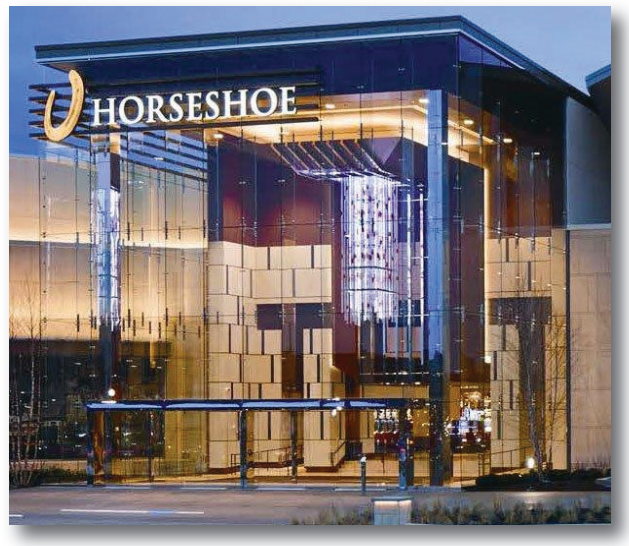

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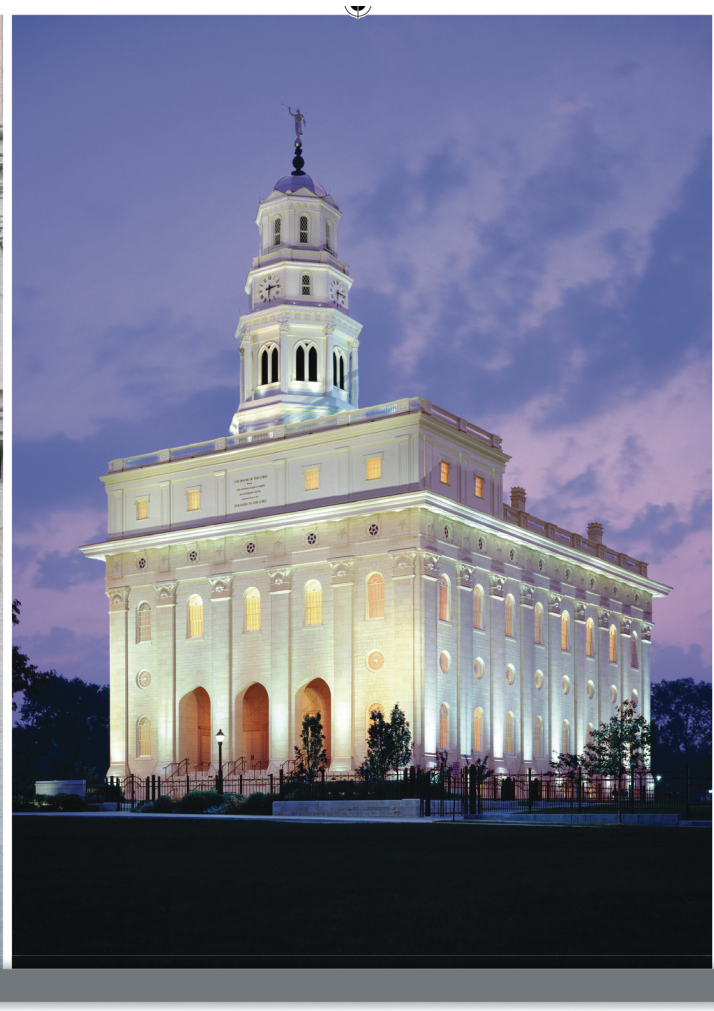

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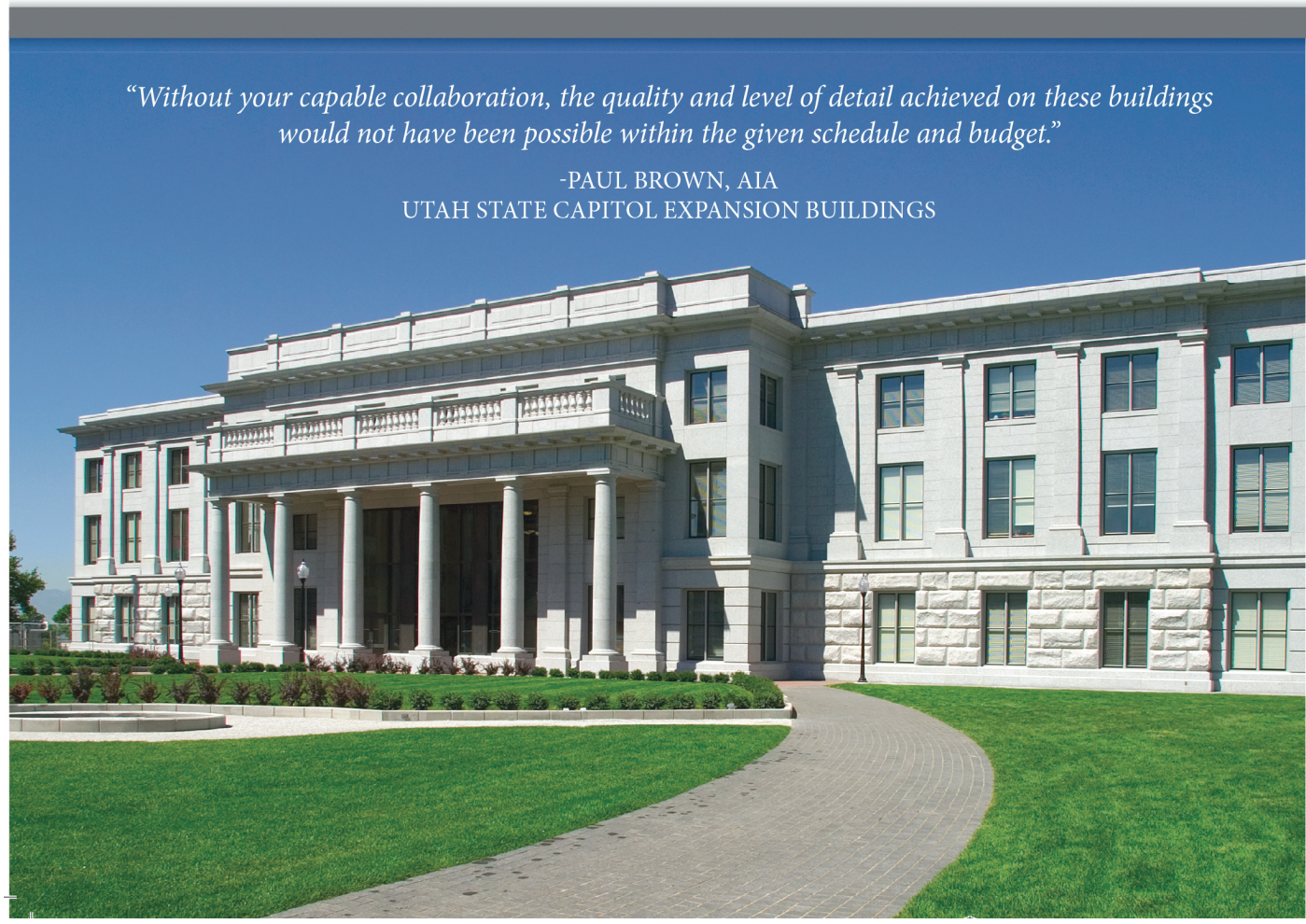

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CONTROL THE MESSAGE

When I interviewed Thomas Woltz of landscape architecture practice Nelson Byrd Woltz about his research and initial design proposals for a rethinking of Houston's Memorial Park ("Land Without Fences," pg. 1), he mentioned a stinging comment that someone had made during one of the project's public outreach sessions. It ran something like, "We don't need your weenie, leftist, green, bicycling *unfit-for-print*!" A comment left under a story about the project on the *Houston Chronicle*'s website struck a similar tone: "Leave it alone, Woltz. I don't need you to 'tell a story' with our park. Mother Nature has done a far better job than you ever could."

While these gripes contain a number of fallacies—design professionals don't need that pointed out to them—the pervasiveness of this sort of opposition makes it a factor that any architect must face when undertaking a project that is open to public review and input. And though the remarks above may have a certain regional flavor specific to Texas and the Southwest, this brand of misinformed, knee-jerk reaction is common all across our great nation. It seems, in fact, to be endemic in the American Grain.

As such, architects and landscape architects with ambitions to enter the public realm need to be prepared to deal with entrenched positions and prejudiced bloviating just as much as they need to keep their ears peeled for justifiable criticism and the opinions of locals who might know a site and how they want to use it best. Sure, designers should listen carefully to a community's needs in order to make "careful insertions" that will "heal the public realm" by promoting "connectivity and open exchange," or whatever, but a good idea is a good idea, and just as often as not too much influence from a divided and querulous populace can spell its death.

What I'm getting at is that, often, in order to protect the integrity of a good design it has to be carried through opposition without distortion. This can require certain actions that may not make the press release—backroom dealing, ardent cajoling, pugilistic obstinacy, etc. Luckily for architects, this dirty work falls mostly within the domain of the politician. But architects should pay attention to how ambitious projects are taken through the public approval process because it can help them craft their presentations to better ensure that the ideas that matter make it to construction.

A couple of examples of figures in Houston who have handled this tricky process well come quickly to mind. One is Judge Roy Hofheinz, who gleefully referred to himself as the Grand Huckster. Even before almost single handedly assembling the land, funding, and county approval for the Astrodome, he was known for swimming against the current to improve the city. As Mayor of Houston and as Harris County Judge, he was able to sell voters on new taxes i n order to fund a range of civic improvements, such as paving the roads.

Another, more apropos, example is current Houston Mayor Annise Parker. In order to drum up money to pay for the Memorial Park improvements, rather than propose a bond referendum (which would certainly have been shot down) she approached the Uptown Tax Increment Reinvestment Zone (or TIRZ, a Texas variety of tax increment financing) and convinced them to redraw their boundaries to include the park. It was an easy enough sell. An improved park will only hike up Uptown real estate prices, thus feeding the TIRZ with increased property taxes.

Hofheinz and Parker both exhibit how to pitch a matter so that the stakeholders involved can see how it benefits them, even against their first inclinations. It is a skill that any architect would want in their quiver, even when dealing with a private client.

As for Woltz, he knows that maintaining the integrity of his firm's design for Memorial Park is important. "We do need to listen to the public, but we are charged with a high goal. Never again is there going to be a 1,500-acre park in the middle of Houston," he said. Fortunately, not everyone in the Bayou City stands against him. Other comments left under the same *Chronicle* story mentioned above include: "I like the plan," and "It sounds great!" and "Fantastic!"

AARON SEWARD

COURTESY WHR

THE PLAZA GEORGE continued from front page firm WHR to bring the nearly 2 million-square-foot venue up to world class standards. As part of that effort, the architects have proposed creating a public plaza in front of the building's western face that will provide space for outdoor events and better connect it to Discovery Green Park just across the Avenida De Las Americas.

GRB, which was originally designed by a consortium of Houston architects and engineers, including Golemon & Bolullo, and opened in 1987, has always been something of an unfinished work. It was originally intended to be one part of a network of buildings in downtown that would be linked by a monorail at the second level. As such, the street-level front of the building wasn't given much emphasis and, in fact, there is no concourse linking all of the center's five halls on the ground level.

To improve GRB's street presence, WHR is moving all bus drop off locations to the north and south flanks of the building, where new canopies will usher visitors inside without exposure to Houston's frequent rain showers—an idea that came from studying Anaheim, California's convention center. With this function removed from the Avenida, the architects plan to reduce the eight lanes of traffic to two (going one way, southbound) and occupy the space with a public plaza. "Once we were able to capture the roadway space, we got room for a plaza, a space to linger," said Marie Hoke, WHR's principal architect on the project. "So people can come downtown and hang out. There will be a number of interactive scenarios, cafes on the sidewalk, and outside reception spaces for GRB that can accommodate events."

For larger events, such as the Super Bowl and the Final Four, WHR, which is working on the plaza design with landscape architecture firm SWA Group, has proposed shutting down the remaining two lanes of traffic and allowing the plaza to flow directly into Discover Green Park. But, according to Hoke, the architects want the outdoor space to function well even on off days. "The plaza needs to work as well for 10 people as it does for 2,000 people, so it doesn't look empty. We want it to look interesting day to day."

In addition to the changes at street level, WHR is also making some alterations to GRB's facade. "We're taking the facade off the three center bays and replacing it with glass," said Hoke. "We're trying to respect the architecture that's there while giving it more of a front door presence to go with the 'front yard' of the park. The idea is to create a hierarchy in the center and make what's happening inside more transparent to everybody coming by."

AS

LETTERS

EVIDENCE OF ATTENTION

The following comments were left on archpaper.com in response to the editorial "New Cities and Old," and the articles "Great Divide" and "Spurring Development" (ANSW *04_07.16.2014), respectively.*

Whether it be formal arts districts or vibrant arts offerings spread across a metropolitan area, community support of the arts is key to quality of life for downtowns, suburbs, and connected rural communities.

JILL DIAZ
DIRECTOR OF DEVELOPMENT AT CAROLINA BALLET

Looks like another computer generated building.

KELLY SALMANS
SELF/SALMANS + ASSOCIATES

This is great news for San Antonio!

KATHY CRAVEN
UNIVERSITY OF HOUSTON

CORRECTION

In our Eavesdrop item "Lamster Bashing Reprieve" (*ANSW* 04_07.16.2014) we mistakenly referred to Dallas Observer writer Jim Schutze as Charles Schutlz. ***Dallas Magazine*** blog Front/Burner picked up on the misprint and turned it into a petition: "Please, everyone, let us forevermore refer to the Observer's bearded, laconic gadfly as Charles Schultz." Jim Schutze himself responded, "I'm not Charles Schultz?" Of course, this correction needs another correction, as everybody seems to be assuming the references is to Charles Schulz, the American cartoonist best known for his iconic comic strip, Peanuts. We regret the error.

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DESIGNER: CORGAN

LAWRENCE ANDERSON / ESTO

Corgan's redesign of the Neiman Marcus creative departmen offices oriented collaboration spaces at opposite ends of the space while providing a minimal palette throughout that allows the retailers product overlay to take center stage.

CORGAN REDESIGNS HIGH END RETAILER'S CREATIVE SUITE

FASHION FORWARD

Both interior design and fashion revel in the paradox that while there is much more to the finished product than meets the eye, the primary goal of the product is to delight the eye itself. Dallas architectural firm Corgan's recent redesign of fashion retailer Neiman Marcus' Corporate Creative Department homes in on the interplay between work, design, and aesthetics by laying out a collaborative environment whose function is to maximize creative results.

Situated in downtown Dallas, Neiman Marcus' original multi-floor workspace was not set up for easy communication. Corgan recognized that an uncomfortably wedged "collaboration room" in the old office design prohibited optimized work because social spaces impeded on the workspace. As Corgan principal Lindsay Wilson explained, "People who were on break felt like they were working. People working felt like they were interrupting others."

Wilson's team rationalized the layout by bringing all the office space onto the same floor and removing the collaboration room from the center of the plan. The architects incorporated collaborative design strategies into the office as a whole and placed the dedicated social spaces at opposite ends of the floor plate. One such space, The Studio—an elongated room with bench seating, slanted ceilings, and ample sunlight—became the new main collaborative area. Forbo bulletin boards in this room allow employees to pin up images as a way of sharing ideas.

The reception area is the second social space. This room is outfitted with a custom-made Kyle Bunting hide rug and a three-armed Serge Moille lamp. The lamp is a statement piece and an example of the collaboration between Corgan and Neiman Marcus. "It was brought to us by the creative director at the time," said Wilson. "And we loved it. They loved it."

In addition to welcoming visitors, the reception area functions as a showcase for *The Book*: Neiman Marcus' brand-defining catalogue-cum-fashion magazine, which comes out 8-10 times a year. To communicate its importance, the architects, with the help of a graphic designer who had worked for both Corgan and Neiman Marcus, designed a glass wall mural embedded with fashion images from *The Book*'s iconic issues.

The office space itself is subdivided by 49-inch-tall cubicle partitions that give employees full privacy while sitting, and, upon standing, privilege them with access to views of the outdoors and their fellow coworkers. Knoll furniture is used throughout the space, in conjunction with budget conscious finish selections, such as neutral finish carpeting and paint, exposed existing concrete, and plastic laminate cabinets. These accents all provide a backdrop that allows Neiman Marcus' product overlay to take center stage.

The improved design created a more sympathetic arrangement of functions in the 27,420-square-foot space, providing the four different departments of the Neiman Marcus creative division with optimal collaborative conditions.

Corgan won the job over nine other architecture firms, and will continue to work with Neiman Marcus on other office spaces in downtown Dallas. As Corgan project manager Jill Ibison Vessels said, "The great thing about working with creative people is that they know how to express what they want. They can articulate how they want a space to feel."

ELISIA GUERENA

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forboflooringna.com

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Interface, UR-202
interface.com

Custom hide rug
Kyle Bunting
kylebunting.com

Furniture
Knoll
knoll.com

Linear recessed feature light
Mark Architectural Lighting
marklighting.com

Mosaic backsplash
DalTile
daltile.com

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unikavaev.com

EAVESDROP> THE EDITORS

JOHNSON FOR SALE

Philip Johnson's only Dallas residential design, The Beck House (1964), has hit the market with a $27.5 million asking price. Current owners **Naomi Aberly** and **Larry Lebowitz**—who famously hosted **President Barack H. Obama** twice within the home's white walls at fund raising events—recently spent seven years conducting a detailed modernization and renovation of the modernist palace, as well as a re-landscaping of the 6.45-acre park that surrounds it. Dallas firm Bodron + Fruit touched up the architecture, including adding a pavilion beside the new pool, while Massachusetts-based Reed Hilderbrand worked on the grounds.

IS THAT A SATURN V IN YOUR POCKET?

Texas Monthly has dipped the blog end of its award-winning long-form journalism pickle into the world of speculative architecture. On October 2, the National Magazine of Texas picked up a press release and a batch of renderings pitched by none other than *AN* contributor and principal and founder of San Antonio–based HiWorks Architecture, **Brantley Hightower.** Mr. Hightower's promotional package contained an idea that occurred to him on a recent visit to the Lyndon B. Johnson Space Center outside of Houston, where there is a Saturn V Rocket (the machine that delivered man to the moon) housed in what is basically a sheet-metal shed. "You have no idea that the pinnacle of 20th-century engineering is sitting inside that metal building," said Hightower. Without anybody asking him to, the architect redesigned the rocket's house, proposing a segmented structure broken up by sections of glass that allow views in to the space launch system from key perspectives.

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COURTESY KIERAN TIMBERLAKE ARCHITECTS

UNVEILED

TULANE SCHOOL OF ARCHITECTURE ADDITION

The Tulane School of Architecture recently released plans for an addition to and renovation of its historic Richardson Memorial Hall by Philadelphia-based Kieran Timberlake Architects (KTA). New Orleans' Eskew+Dumez+Ripple is associate architect on the project and Buro Happold's New York office is providing the engineering and sustainability consulting. The proposed project, currently in design development, would add over 30,000 square feet to the existing 50,000 square feet and is aiming to achieve LEED Platinum and the goals of Architecture 2030.

With new degrees in social innovation and sustainable real estate development added to the existing architecture and preservation options, the historic building has new and increased needs. Richard Maimon, KTA's principle-in-charge, said, "Our goal is to align Richardson Memorial Hall with Tulane's agenda for 21st century architectural education—collaborative, community-focused, and informed by technology. The 1908 masonry building will be complemented by a transparent, high-performance, flexible addition that promotes connectivity across studio work, fabrication and community outreach, while serving as a teaching tool itself."

The schematic design presented shows a floating transparent box housing studios, pin-up spaces, and occupiable mechanical spaces above a green-roofed angular base containing fabrication and media facilities, a double-height gallery, and a café. The new addition will be just north of the existing school and connect to it with circulation running along the back edge of the site.

In speaking about the selection of KTA, Dean Kenneth Schwartz talked about the primary issues under consideration: "One is their record of distinguished design in historic settings. They have clearly demonstrated an extraordinary capacity to work respectfully with the old, while producing modern architecture of great significance. Additionally the firm is operating at an extremely high level in terms of high performance building and sustainable design. And number three is that they were very clear from the beginning that they see this project as an influential and didactic opportunity for our students and faculty." **THADDEUS ZARSE**

Architects: Kieran Timberlake Architects, Eskew+Dumez+Ripple
Client: Tulane School of Architecture
Location: New Orleans
Date of Completion: TBD

OPEN> COCKTAIL LOUNGE

MEI-CHUN JAU

> MIDNIGHT RAMBLER

The Joule
1530 Main Street
Dallas, Texas
Tel: 214-748-1300
Designer: TenOverSix

The Joule hotel in downtown Dallas has opened Midnight Rambler, a new artisinal cocktail bar. This moody subterranean lounge was inspired by the gritty glamour of 1960s blues, jazz, and rock and roll.

Conceived by Chad Solomon and Christy Pope of Cuffs & Buttons fame and designed in collaboration with TenOverSix, which also programmed the Joule's lobby and retail experiences, the 1,800-square-foot space is warren-like, with two bars and several discreet seating areas that can be open to one another or partitioned. A walnut barrel vault ceiling hangs intimately over a terrazzo checkerboard floor in pale salmon and emerald tones. "The whole space is very glowy with lots of pockets of light and shadow," said Joe Cole of TenOverSix. "Our goal was to create something unique and not fall back on common trends in major markets."

The scene is set with a blend of mid-century modern vintage finds from Jens Risom, Knoll, and Springer, along with contemporary and custom pieces by Robert Lewis, Piet Hein Eek, Matthew Hilton, SCP, Lawson-Fenning, Commune, and Jason Miller. Artworks by Adam Silverman, Vivian Maier, and Jason Koharik provide moments of excitement. "We tried to layer these elements in a patchwork approach," said Cole. "It's polished, but feels like it has some level of history to it." **AS**

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Architect Newspaper—October Environmental Issue (quarter page non-bleed) 091714

HEDRICH BLESSING

HOK located the office functions on the site's northern, public face and encased the data center in a precast concrete box animated with an abstracted design based on geological data drawings. Below: Ground floor plan.

Among the restrained corporate mid-rise towers that makeup Houston's Energy Corridor—some 20 miles west of downtown along I-10—BP's Center for High Performance Computing stands out as a remarkably expressive building. Designed by a multi-disciplinary team at HOK, which provided architecture, interior architecture, and MEP and structural engineering services, the three-story, 110-000-square-foot facility houses, according to BP, the world's largest super computer for commercial research. Its job, of course, is to compute and process geophysical data in the search for hydrocarbons. But the building is more than just a data center. It also accommodates workspace for some 120 geologists and researchers tasked with interpreting the super computer's output.

"I had designed a number of data centers before," said Peter Ruggerio, HOK design partner on the project. "Typically they're only meant to house a few people. But this building had to house some of brightest geologists in the world who need these dedicated servers to find the next sources of energy in the ground; and they wanted them on the other side of the wall. So it's more of a campus building about the work environment."

Sited at the northwest corner of BP's Westlake Campus, the building also served a gateway function to the rest of the company's installations. HOK took this bifurcated program and oriented the office functions to the north, where they face the campus' public exposure along I-10 and its feeder road. This north orientation allowed the architects to clad this face entirely in glass without worrying about managing solar heat gain. The servers and their related mechanical kit of cooling towers and plumbing were oriented to the south of the site and encased in an opaque, pre-cast concrete shell, which provided a good insulated front for direct exposure to the intense Texas sun.

The architects developed the language of the building's exterior by abstracting and pixelating the images of geophysical strata produced by the computer, which the geologists spend their day regarding and interpreting. The undulating ribbons of these images were formalized into undulations in the glass facade and patterning in the surface of the pre-cast exterior panels.

Inside, the architects laid out fairly standard linear office space, which fit well within the cast-in-place concrete structure's 30-foot column grid. A cascading stair provides access to the computing spaces, which are separated from the office program by a bright yellow wood panel wall. A service corridor surrounds the servers—on floors two and three with mechanical services on the first floor—creating a box within a box that provides a buffer space from the exterior.

Like all data centers, BP's Center for High Performance Computing consumes a lot of energy, but HOK took what measures it could to provide as efficient a facility as possible. According to the firm, the building's solar orientation and high-performance electrical and cooling systems deliver a power use effectiveness (a measure of the efficiency of a computer data center derived by dividing total facility energy by IT equipment energy) of 1.35, compared to a global average of approximately 1.85 according to a 2012 Uptime Institute survey.

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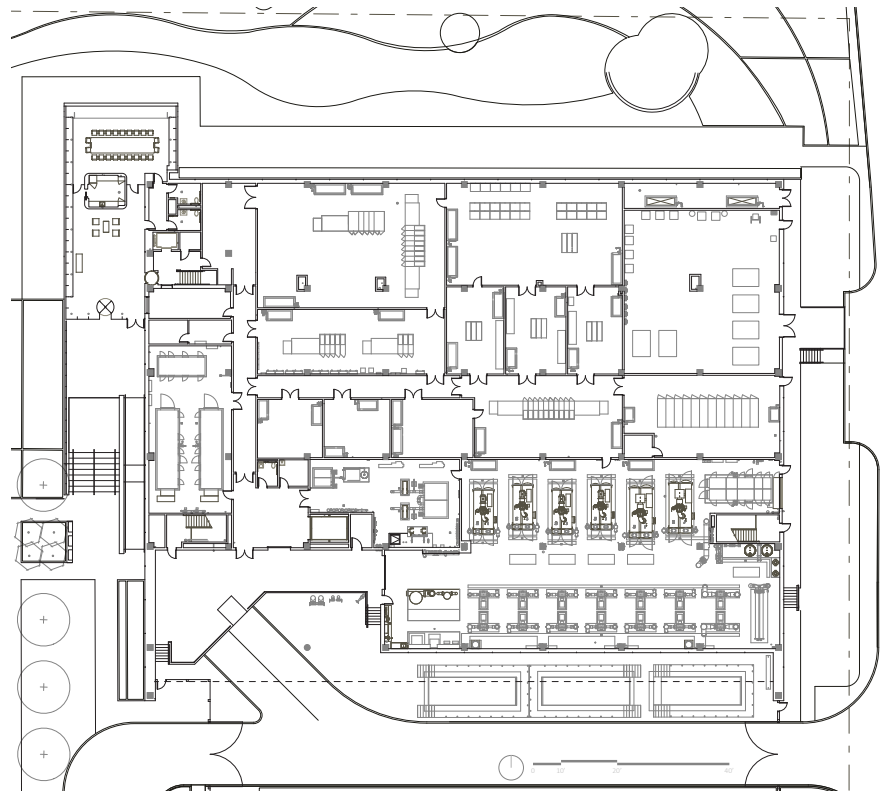
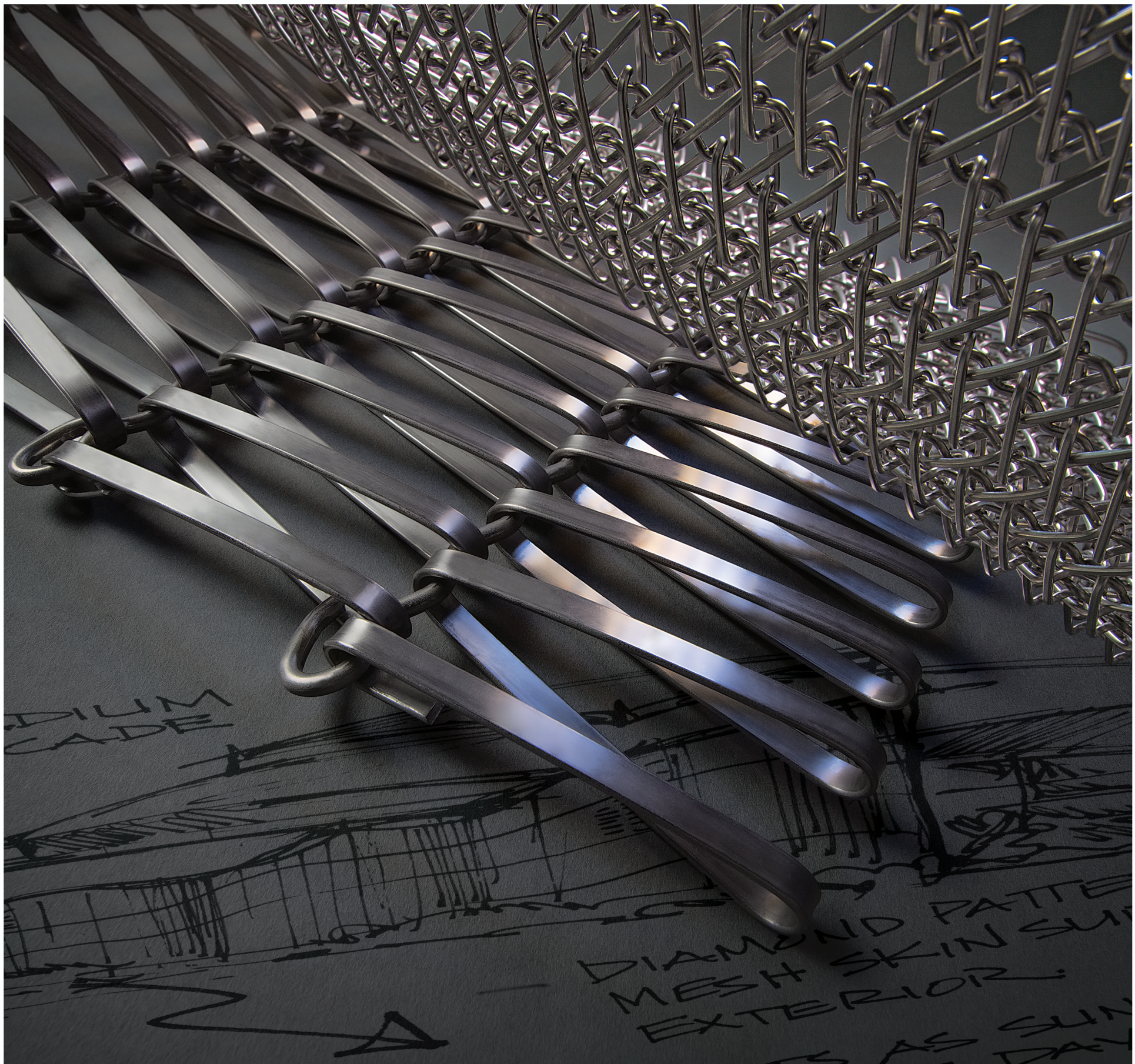


COURTESY HOK



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COURTESY NELSON BYRD WOLTZ

One of NBW's most significant proposals is the construction of two wide land bridges that will connect the park across Memorial Drive.

LAND WITHOUT FENCES continued from front page 2011 drought. As a result, the Houston Parks and Recreation Department along with the Uptown Houston Tax Increment Reinvestment Zone (TIRZ) and the Memorial Park Conservancy hired NBW to conduct a study of the site's ecology and develop a long-range plan to make it more resilient as well as better functioning.

Working with a local team of soil scientists and ecologists, NBW bored into the ground and discovered that the park was not always the thick-canopy, pine-hardwood-mix forest familiar to Houstonians. Biological matter and multiple layers of charcoal found in the park's upper strata indicated to the team that, hundreds of years ago, before European settlement, the land on which the park sits was a post oak savannah that was managed with fire by the Karankawa and other Native American tribes who lived there to produce better hunting grounds.

Explaining to Houstonians that their park is not what they always thought it was and that restoring it to an essentially pre-historic ecology may be the most sustainable solution has proved challenging for the landscape architects. "We feel we need to understand the past of a piece of land in order to propose to have a great vision for the future of that piece of land," said Thomas Woltz, principal at NBW. "One of the things that we have come up against is the public perception that Memorial Park is a pristine wilderness, or a last fragment of the Piney Woods; that it was in perfect health before the drought and just needs to be put back as it was. But it was clearly not a resilient ecology."

Further research into the park's history uncovered that it was used as grazing land by European settlers, was part of the Reinerman Family homestead, was the site of Camp Logan where soldiers were trained during World War I, and was purchased in 1924 by Will and Mike Hogg. The Hogg brothers sold the land to the city at cost for the purpose of creating a public park. The city named it Memorial Park in commemoration of those who perished in the Great War.

The Hoggs' sister, Ima Hogg, assumed the role of guardian of the park and protected it from many encroachments over the years. Her efforts, however, did not stop the 1,500-acre tract of wilderness from being subdivided by roads and rail lines. "One of the observations we've made during this year of research is that Memorial park is divided into 24 separate parcels by roads and highways," said Woltz. "They're a real obstacle."

The most notable of these obstacles is Memorial Drive, a high-speed thoroughfare that bisects the site from east to west. While in 2004 a narrow pedestrian bridge was erected over the road, NBW is proposing to create a more significant link between the two halves of the park by building two giant land bridges, one 800 feet wide, the other 400 feet wide, with an oculus in the middle. "You can imagine this broad swath of prairie and trees and shrubs going up and over the road," said Woltz. "It would create nice connectivity and an incredible place from which to look out over the rest of the park."

Other proposals at this phase of the design process include moving all of the park's ball fields to the north end of the site, where there is already significant light and noise pollution from I-10, and preserving the southern half of the park, which borders on Buffalo Bayou, as an ecological restoration zone. NBW also plans to improve the park's horseback riding facilities and provide separate bicycling tracks for high-speed, BMX, and family riding. The Memorial Park Golf Course, which was built as a Works Progress Administration project in 1934, will remain.

Funding for the master plan will come primarily from the Uptown Houston TIRZ, which has committed to spending between $100 and $150 million on the project, as well as some state and city money and fundraising by the Memorial Park Conservancy. The design phase ends in April 2015, at which point NBW will present the master plan to the Houston City Council for approval.

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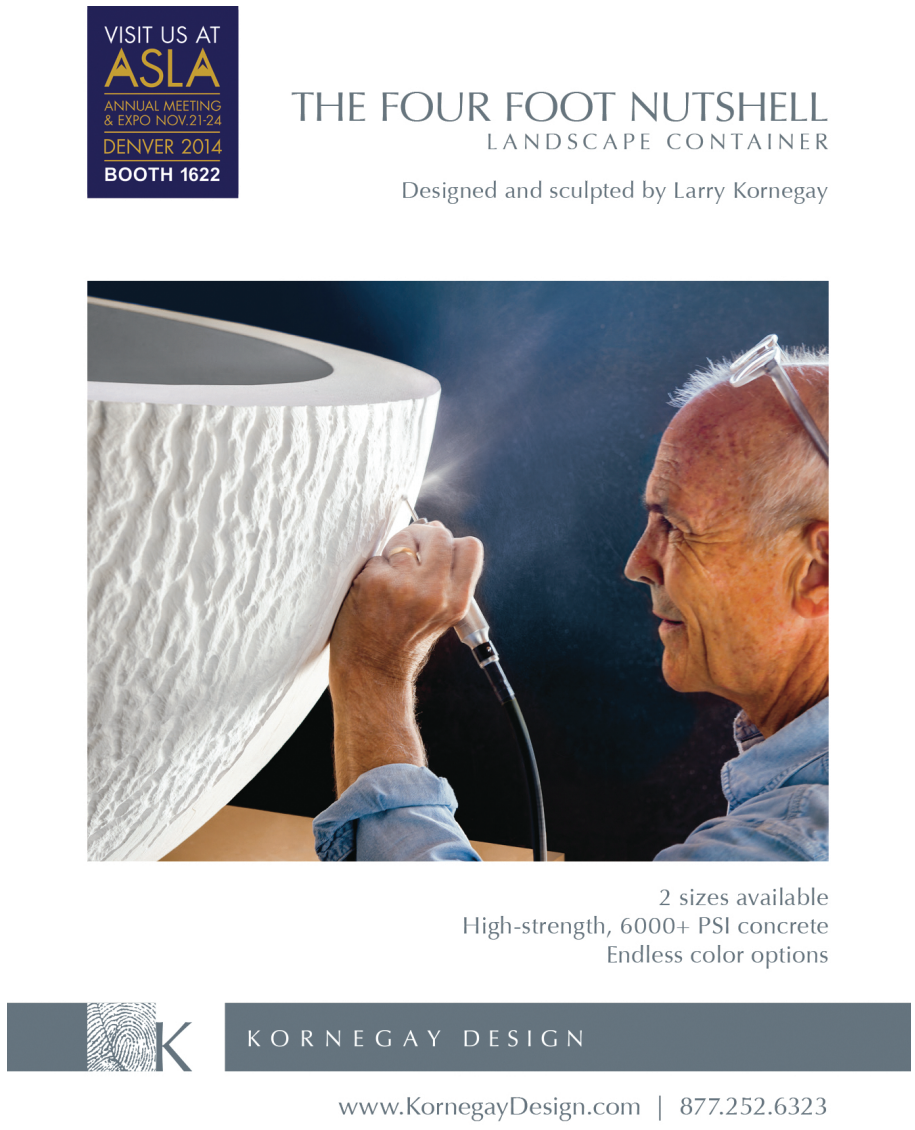

COURTESY MICHAEL HSU

ECLECTICISM ORDERED continued from front page tenant, and leases to predominantly local commercial tenants.

To realize this vision, Greystar hired Dallas-based BOKA Powell as executive architect and master planner for the firm's experience with large multifamily and commercial projects. Local hotshot Michael Hsu was brought on as consulting design architect for his resume of successful restaurants and retail establishments. The project involved a renovation of the Alamo Drafthouse's existing six-theater facility and addition of three new theaters, an entry lobby, and the Highball Lounge. In addition, three new multi-story buildings are being built to house 433 apartments, seven new restaurants, and over 86,000 square feet of retail space. There are also parking garages for 1,354 cars, curb-less promenade-style street-scapes, and a central plaza.

The design is modern and sleek, but also crafty and cool—more Venice Beach than Dallas, and very much in-line with Austin's quirkier side. Materials include red powder-coated aluminum cladding on the Alamo, inspired by a big red curtain, and custom-colored metal panels attached to the apartment exteriors in random patterns. Apartments have taller-than-usual windows and feel like townhouses, especially those facing Treadwell Street, which have front doors that open onto the newly appointed, tree-lined street.

Greystar decided to allow the commercial tenants to choose their own architects for their individual spaces, which has made completing the project a complicated choreography of planning and design. "There was definitely a directive to do something outside the norm," said Eric van Hyfte, senior associate for BOKA Powell. "There's usually a formula for retail when it's paired with multifamily, but the design team did not want to shoehorn the retail into generic spaces." Greystar, commercial partner Stream Realty, BOKA Powell, and Hsu all agreed that the neighbor hood and the businesses themselves would benefit by expressing their individuality, despite the economic risk and the confusion of multiple architects and contractors crossing paths during construction.

Hsu's eponymous firm designed two of the new eateries, including the one non-Austin-based restaurant, Shake Shack (its first outpost outside of New York), and Cantine, a new venture by Asti and Fino owners Emmett and Lisa Fox. "We set up loose rules for uniformity," said Hsu, "so everyone has a unique branded identity. There's no doubt this is unusual for a project this large. But because we had the Alamo we could do something more organic here." Other architects and designers involved in the project include Clayton & Little, Jaimie Chioco, Aria Group Architects, William Hodge of Ochona Development + Architecture, Runa Workshop, and Alan Nutt Architects. Austin landscape architect firm DWG designed the streetscapes, which feature native plantings, shade trees, and rain gardens.

Greystar opted not to pursue LEED or Austin Energy Green Building certification, instead deciding to seek the less rigorous National Green Building Standard certification. "There was no client-driven expectation for LEED," said van Hyfte.

The Alamo and the Highball opened in September, and the residences in that building are currently leasing for a November move-in date. Building 2, on Lamar and Treadwell, should be open this winter. The last building is expected to be complete by summer 2015. **INGRID SPENCER**

BOKA Powell's master plan greatly increases development density while being sympathetic to the neighborhood and local stakeholders. Above: Apartments on Treadwell Street have front doors that open onto newly appointed sidewalks.

COURTESY GREYSTAR REAL ESTATE PARTERS

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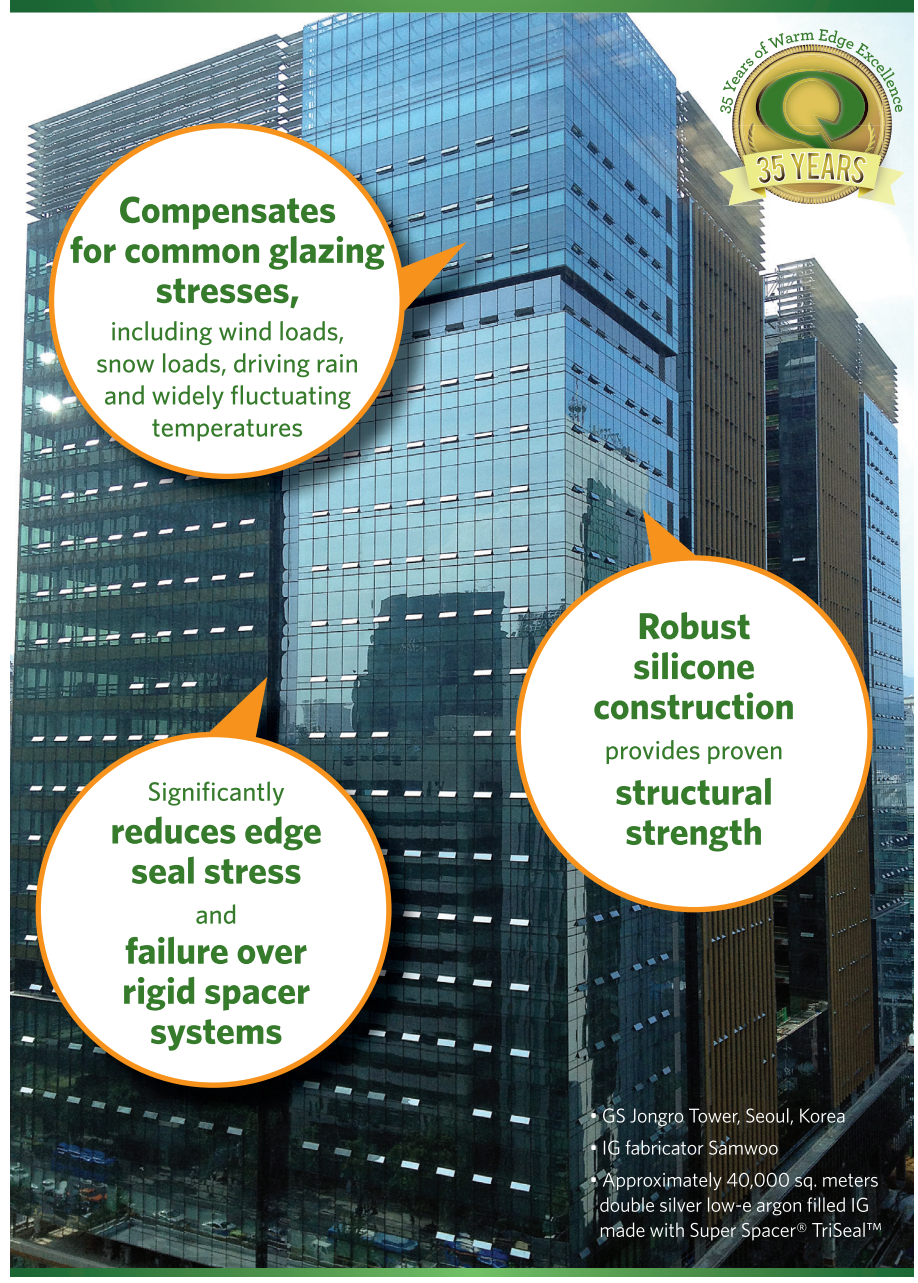

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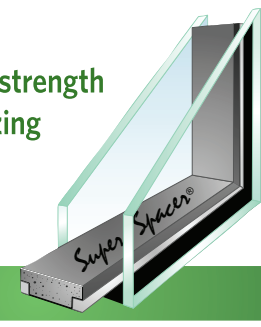

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CRIT> ASPEN ART MUSEUM

Shigeru Ban wrapped the Aspen Art Museum in a woven Prodeema screen whose warm wood veneer successfully cozies up to the mountain hideaway's timber and masonry built context. But, it doesn't quite conceal the architectural problem brooding underneath. Cottle Car Yaw of Basalt, Colorado, is the architect of record; Front Inc. provided facade consulting services; and L'Observatoir International designed the lighting scheme. The timber space frame roof structure was fabricated by Spearhead Timberworks in British Columbia.

The new Aspen Art Museum (AAM), deigned by this year's Pritzker Prize Winner, Shigeru Ban, is not a beautiful building. It does not seek to inspire awe in visitors with its formal qualities, nor even to create a harmonious experience with well thought out proportions. It rather reads as a series of cobbled together solutions to a list of architectural problems; solutions that somehow manage to sit together fairly well, if somewhat awkwardly in places.

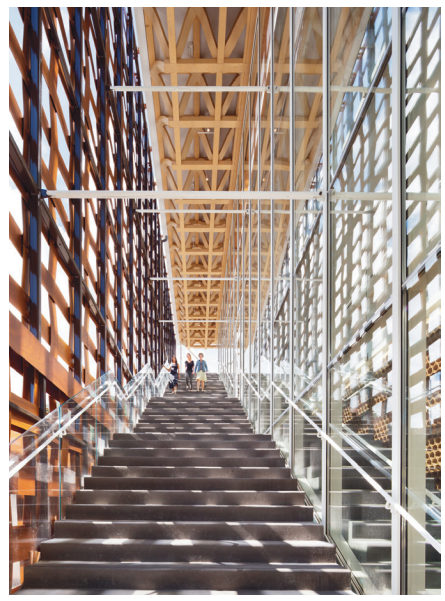
The challenge for Ban and his team was to integrate the building respectfully within the built fabric of Aspen while at the same time taking full advantage of the natural beauty of the Rocky Mountain setting and providing world-class facilities for displaying an ever-changing array of art. AAM is not a collecting institution. Its director, Heidi Zuckerman Jacobson, is always on the search for the next upcoming artist, and thus the display spaces had to offer a lot of flexibility. All of this had to be accomplished on a constrained site, only 100 feet by 105 feet, and within Aspen's 47-foot-high zoning limit.

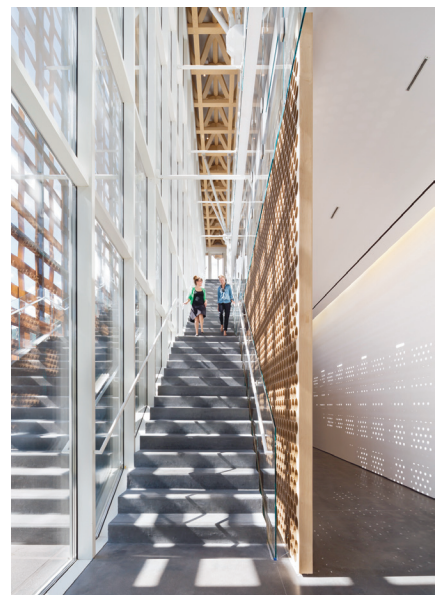
Ban optimized the available volume, squeezing in 33,000 square feet, 17,500 of which is exhibition space, by stacking three floors of galleries against the party wall (one below grade, two above); wrapping them in circulation, offices, and support spaces; and enclosing it all in a white metal and glass curtain wall. The top floor is half occupied by an outdoor sculpture garden, half by a café and event space.

Structurally, the building comprises a composite system of three materials, each one doing what it does best. The first two floors are framed in post-tensioned cast-in-pace concrete. This system offered the most efficient floor-to-floor dimensions (about 16 feet), allowing the architects to provide 14-foot-high ceilings (to the bottom of the beam) in the gallery spaces while fitting the building within the zoning height limit. Spindly, exposed structural steel pipe columns in tree-like clusters of three keep the third floor space open and airy and support the third structural system, an exposed timber space frame that makes up the roof.

The timber space frame is, in my mind, the highlight of the architecture, and you can tell that Ban took the most pleasure in working out this problem. It is composed of three types of wood: spruce chords, birch web members, and Douglas fir end caps. The webs have curving profiles that create flat interfaces with the top and bottom chords of the truss. This allowed the connection between web and chord to be made with a single steel screw—as opposed to a gusset plate connection—driven in from above so that it is invisible from below, giving the impression that it is an all-wood structure. Ventilation ducts, sprinklers, and lighting integrate well within the space frame structure.

The street faces of the building (it is





MICHAEL MORAN

a corner lot) are wrapped with a woven Prodeema screen whose wood veneer offers a warm, hand-crafted expression that successfully cozies up to Aspen's masonry and timber context. Underneath, however, you can detect an architectural problem, brooding.

The screen is not uniform. Its apertures are larger toward the corner and top of the building. This variable geometry creates a bit of a discordant relationship between the screen and the building it conceals, a condition that is most apparent at night, when light emanating from the interior puts in profile the chaotic layers of rectangles and squares. This shifting geometry provides the best views, out and in, at the corner, where a glass elevator allows visitors to gawk at the surroundings as they ascend or descend, while creating movement in the building when viewed from the street.

A grand stair between the screen and glass curtain wall also shows some movement to the street. It provides access directly to the top of the building. There, the sculpture garden and café can be open to one another or closed off, depending on the weather, by way of a manually operated sliding glass wall. Either way, this space provides rooftop views, which are a rarity in Aspen. Ban, however, directs the view north to the ski slopes, as opposed to east toward Independence Pass and the Continental Divide, which, as locals will attest, is the most impressive sight in Pitkin County.

A second stair just inside the curtain wall, which mirrors the one outside, provides access to the gallery spaces. The idea behind this circulation scheme is that, as on Aspen's ski slopes, visitors can climb to the top before "sliding" down through the exhibition spaces. But this architectural conceit may be lost on many visitors, in spite of the meaningful view of the slopes, because it is just as easy to enter at the bottom and go up. Ban reportedly at first wanted to tightly control the circulation sequence, allowing only one way to proceed through the museum, but Zuckerman Jacobson put her foot down, explaining that in the U.S.A., especially in the West, people expect a little more freedom of movement.

Another place the collaboration, or perhaps conflict, between Ban and Zuckerman Jacobson shows is in the use of natural light in the galleries. Four out of the six galleries feature some access to daylight, while two are completely artificially lit. Zuckerman Jacobson originally wanted all black box spaces where she could have total control over the lighting, in keeping with at least the past 50 years of curatorial thinking and gallery design in this country. Ban, however, convinced her after a tour of naturally lit gallery spaces that she could have some control while taking advantage of the dynamic qualities of natural light. Art, after all, is created in natural light, Ban's argument ran. But, as with the muddled circulation concept, the blending of daylight and artificial light here is something of a failure. For one, there is no regular or very successful solution for bringing sunlight in (sometimes it enters from the side, sometimes from strangely aligned skylights). Secondly, what natural light does make it in is more than overpowered by the electrical lighting. Thus the daylighting seems something of an afterthought and—like much of AAM, regrettably—achieves nothing of the gripping synthesis of which there are now many examples in the museum world.

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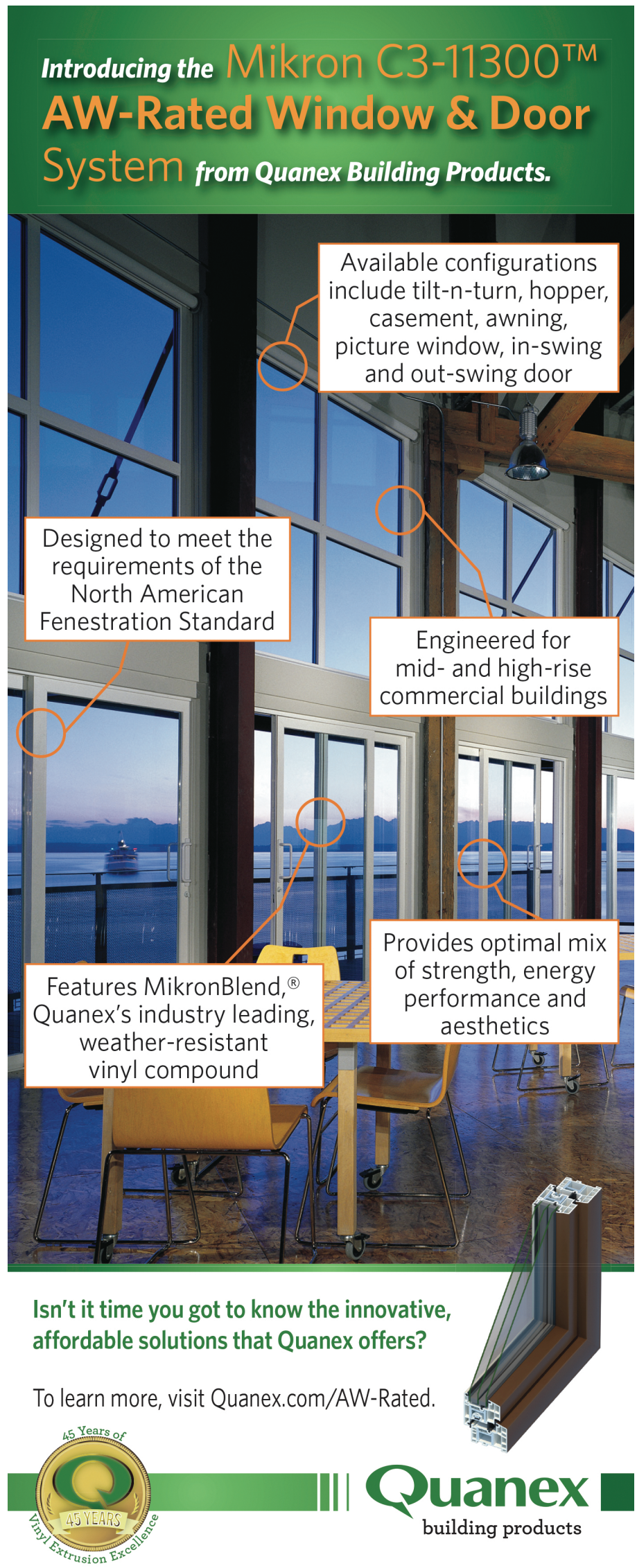
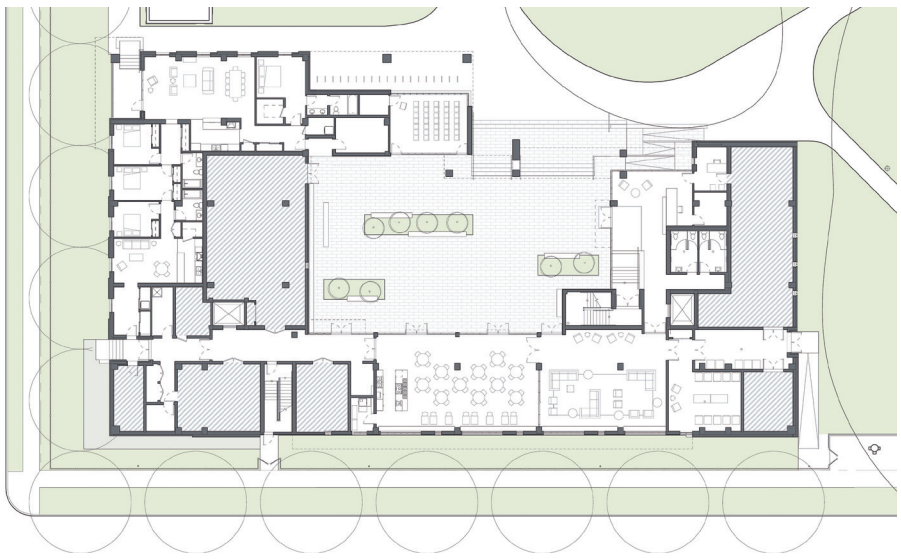




ARO's design sets up views through the facility and to the campus surrounds.

COURTESY ARO

COMMUNITY SCALES continued from front page is very relevant for a student residence, is how do you calibrate scale at every increment—from the room, to the corridor, to the common spaces, to the building itself and the spaces around it, and to the larger campus."

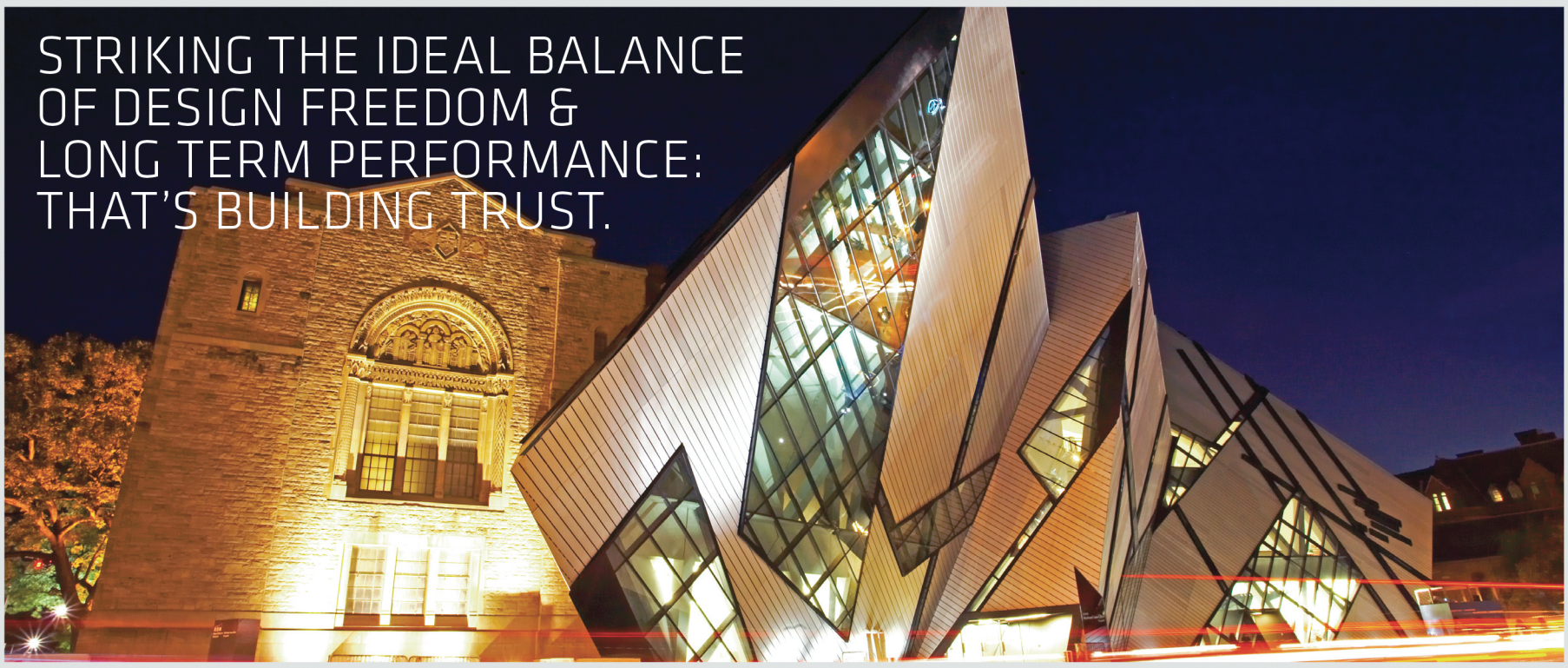
On the corner of the previously ill-defined Zimple Quad, the difficult backless site is defined by two intersecting streets and the open green of the quad itself on Tulane's western edge. The project redefines the quad by creating an edge to the space in addition to populating it with students by placing the entry into the project's courtyard from this side. This allows for increased engagement in an area previously less populated with students while the heights of the project's two L-shaped masses are in dialogue with the two other buildings that define the historic quad. The outer edges are wrapped in red brick panels and repetitive window types that pay deference to the two existing historic buildings, but the panels were also designed to create variations in surface depth to the otherwise muted facade. The material changes to pre-weathered zinc panels that wrap the project's courtyard, producing an increased amount of reflected light and a change of scale, proportion, and patterning of the windows so that the courtyard becomes a distinctly separate space.

On the ground floor, which is accessible from the courtyard, are a variety of spaces, some open to all, like the classroom, and others open only to the residents, like the entry lobby, study and social lounges, and event space which can function as a demonstration kitchen. These spaces are glass enclosed on both sides, allowing daylight to stream in and setting up views into the courtyard, the quad, the streets, and, significantly, The Boot, a popular student bar.

Additional street-fronted spaces include residential units for a faculty-in-residence and the house director, which connect to the courtyard as well while maintaining adequate separation for privacy and noise. Planters in the courtyard respond to seating associated with the ground floor program and contain trees that mediate the scale of the space and provide shade.

The upper floors are designated for mostly double-occupant rooms with and handful of accessible singles in addition to study and social lounges. The single-loaded corridor allows residents to always have an eye toward the courtyard while their room windows face out to the street or campus quad. The corridors expand at the short ends of the building allowing for the social and study lounges to have floor-to-ceiling windows maintaining a visual connection to the courtyard. Furthering the consideration of scale, bathrooms are shared between rooms and the rooms were designed to allow for multiple furniture arrangements, enabling students to start small with a discussion about their shared space as they adapt to their new environment and engage the varying scales of the college community.

TZ



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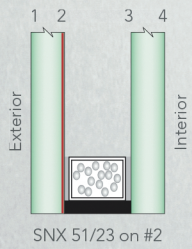

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COMMENT> RYAN FLENER

The majority of the I-345 debate has focused on removing the highway. Why aren't we seeing any proposals for creative reuse?

RYAN FLENER

THE GLORY OF OLD BONES

Once or twice a week, a few friends and I will make the short hike to Deep Ellum for dinner, beers, concerts, or whatever else we're currently lacking in downtown Dallas. There's something exciting about walking east on Main Street where the city begins to disintegrate, almost literally. All of a sudden the I-345 overpass rises noisily, almost violently, as our dream for mobile freedom rings aloud. Beneath the thundering slabs and girders, a cathedral of concrete and steel spans for quite some distance. Of course it's not always so sacred; there's broken glass, rocks, vagrants, and any other urban insecurity one might experience, even cars. Still, I-345 stands as a symbol of our Dallas heritage, an Oregon Trail for those seeking individualism in the invented places of Richardson, Frisco, or Irving, especially ones simply passing through.

With the city awaiting additional pricing from TxDOT to repair or demolish the elevated highway, and pending information from the varied politics at play, it could all be gone much sooner than we think. Real estate groups, developers, city planners, and bloggers have initiated a coup to blow it up, ready to light the fuse with each opposing hesitation of its removal. In their defense, the argument for tearing down the mile and a half stretch of highway, which connects I-75 to I-30 and I-35, and revitalizing nearly 250 acres of prime real estate is largely legitimate—and has been well tested in such cities as San Francisco, Portland, Toronto, and Milwaukee, to name only a few.

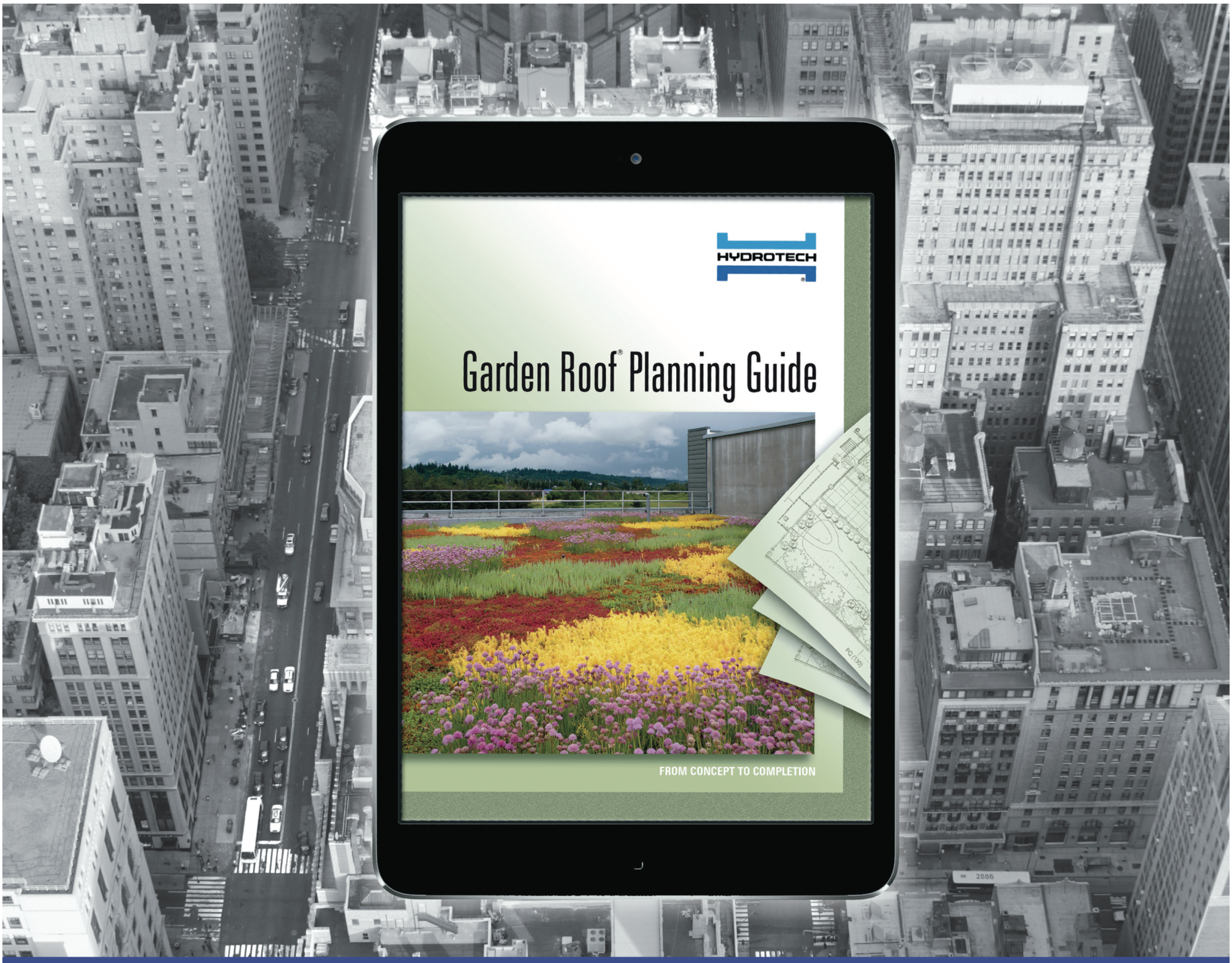
On the other hand, the projected successes ($4 billion in improvements, $110 million in annual tax revenue, and 25,000 new residents in the downtown area) contain similar consequences of gentrification and relocation similar to those warranted by highway construction, only this time disguised as walkable streets, small businesses, community, or the idea of urban living. As most in Dallas will remember, Victory Park also was marketed as a diverse, hyper-pedestrian dream.

Absent from the predictable highway removal conversations about investments, bonds, and alternative routes of transportation, are ideas for saving the existing highway infrastructure and formal organization, as a catalyst for design. That's right. What if we didn't tear it down? Why has so little been offered in the way of reusing the existing infrastructure for developing unique models of urban development; allowing new and existing structures to create something worth having. New is not always better, contrary to popular Texan belief. If anything, such a disposable mindset is far more dangerous. Remember that this conversation is about more than cars and money, as difficult as that may be.

This debate is about the inevitable clash between the Baby Boomers and the Millenials, and the desire for new individual freedoms, for a creative and useful urban resurgence. If there is a pent up demand for identity, proximity, and amenity, then a resourceful built environment plays an imperative role in defining it. There is an opportunity here to break free from quantifiable residential and commercial consumer models, New-Urbanist ideals, and gentrified enclaves for the privileged. In order to reform our isolated desires, an acceptance and cultivation of a common history must occur.

While the architectural history of Dallas may not be as rich as, say, Boston, it doesn't make its metropolitan infrastructures any less significant. To replace I-345 with another Uptown would be an insulting and unsustainable blow. What about a park large enough to effectively exercise in? What about affordable housing, public restrooms, baths, gardens, markets, or theaters? Isn't there something more valuable and dramatic in the natural reconciliation of generational histories? Piece by piece, in parallel with the divine opportunity of chance, such a montage is worth investigating, no matter the cost. Do what you want with the skin. Keep the bones.

RYAN FLENER IS AN INTERN ARCHITECT AT GOOD FULTON & FARRELL ARCHITECTS AND A FREQUENT CONTRIBUTOR TO *AN*.



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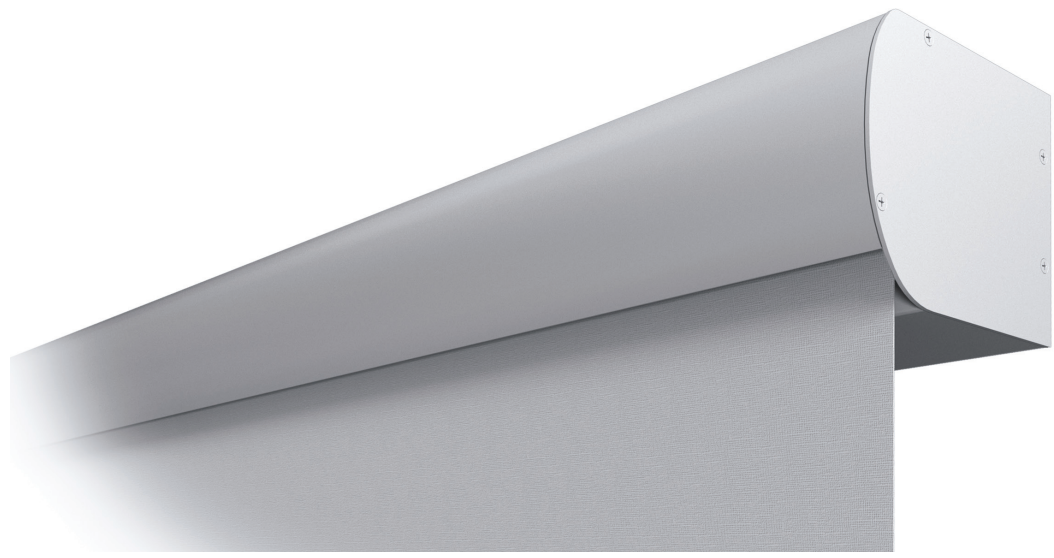

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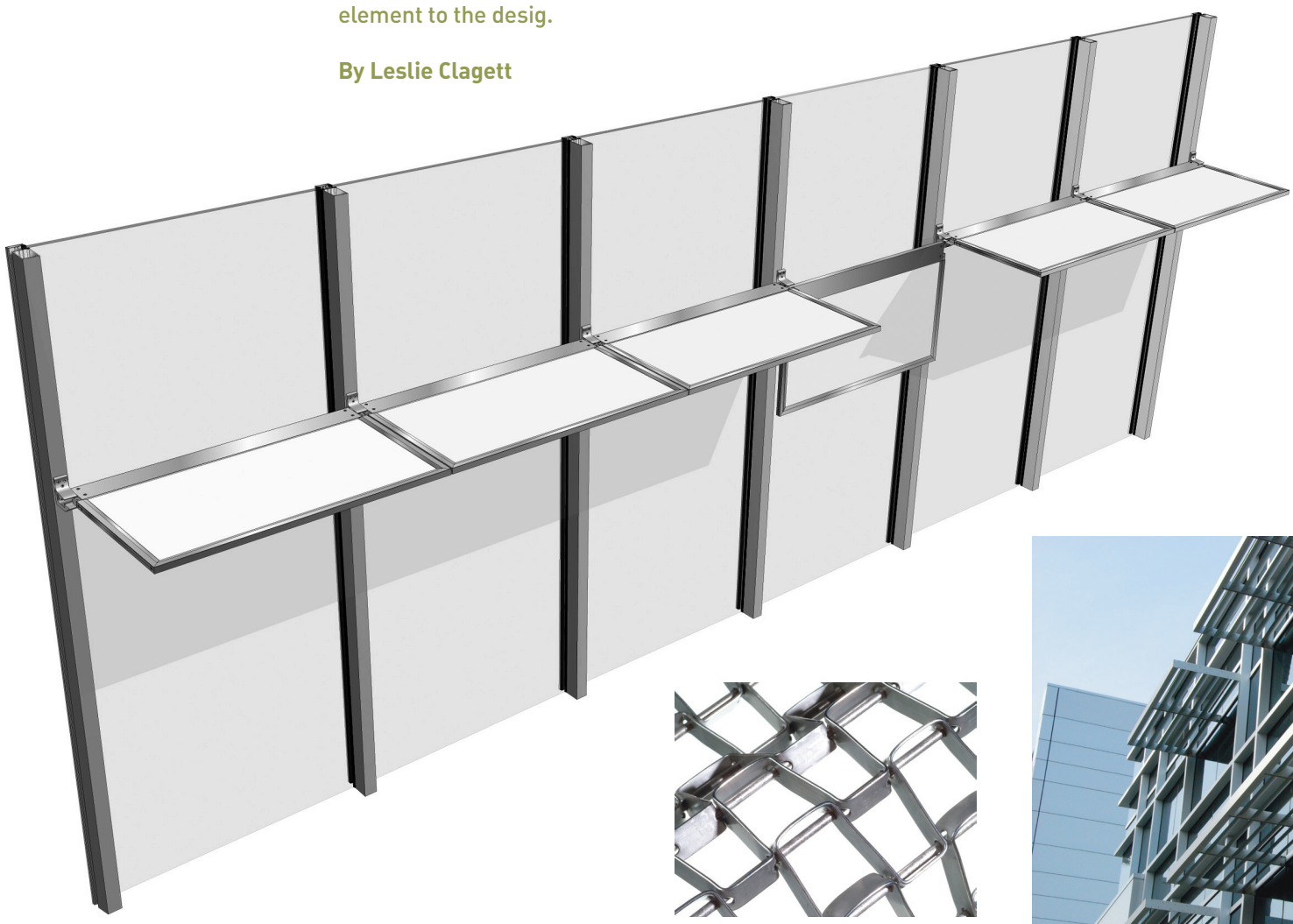

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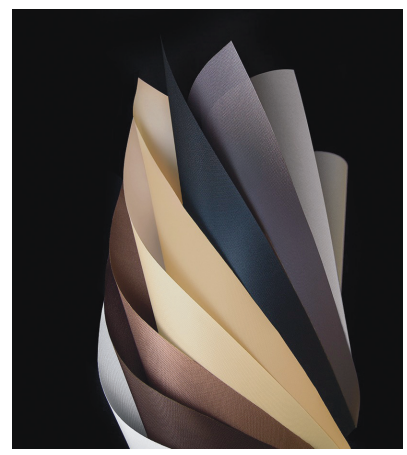

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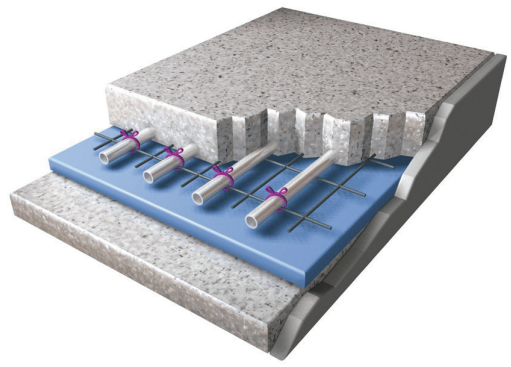

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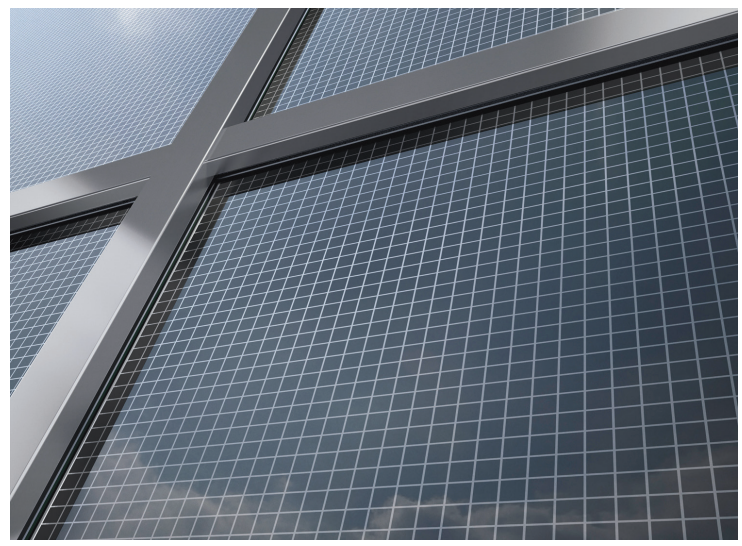

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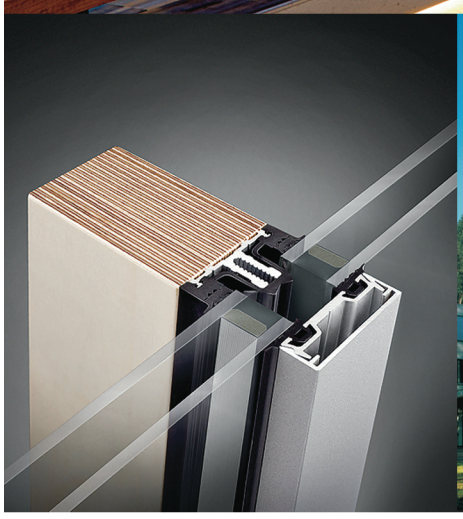

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